

Dedicated to the National Federation of Music Clubs,  
at Baltimore, May 16 to 23

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# MUSICAL AMERICA

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Founded in 1898 by JOHN C. FREUND

## IDEALS OF AMERICA FINDING VOICE IN ITS MUSIC Federation President Discusses the Meaning Back of Clubs' Biennial

By JULIA FUQUA OBER

THE PROGRAM of any organization which has genuine vitality is always shaped to a degree by events in the outside world. No association can live unto itself while democracies totter and crumble and while the ugly shadow of imperialism falls again across countries that only twenty years ago won through to comparative freedom after the devastation of the greatest war in history.

And so it was inevitable that the National Federation of Music Clubs, the greatest organization of musical amateurs in the world—and probably in point of membership also the largest musical organization of any kind—living in one of the few countries that have been able to preserve their ideals of democracy unsullied, should be influenced by recent world trends.

Yesterday, in America, democracy was so taken for granted that many of our citizens probably undervalued it. It seemed our inalienable possession, as substantial and inevitable as our plains and mountains and rivers, the sun, the moon, the stars. Yesterday, that was true also of Czechoslovakia, thriving, prosperous, assured by the pledges of great nations of the preservation of its national unity and its democratic institutions. And all the world knows the fate of Czechoslovakia today.

However, I am not implying that democracy is seriously threatened in the United States. I am one of those optimists who have a profound faith in the essential rightness of the American people and in their respect for the traditions of their forefathers. I do not see our democracy as disintegrating; rather do I see it as consciously strengthening its moral and spiritual forces.

But I believe the alarming events of recent months have had an influence in awaking America and Americans to the true worth of those institutions which they have previously accepted without conscious appreciation—freedom of the press; freedom of speech; freedom of individual self-determination.

And with that awakening has come a sustained effort, intelligently planned and carefully directed, on the part of those agencies which have a profound influence upon the thinking of the mass of American people to emphasize the value of a democracy and to inspire a spiritual allegiance to those principles for which a democracy stands.

In the realm of motion pictures this is evidenced by the vast number of new films which recreate stirring chapters in American history—the building of trans-continental railroads, the development of great steamship lines, the invention of the telephone, which revolutionized communications and brought to this great republic a closer unity.

In radio it is exemplified by the large number of programs on the major networks which are open forums for the discussion of national or world problems in the only great country in the world where broadcasting is not government controlled, or which definitely educate the radio public as to the strength and value of democratic institutions.

And in music, I believe, it is expressed through



MRS. VINCENT HILLES OBER  
National President

the presentation of an ever-increasing number of the works of American composers and a much more discriminating evaluation of the musical riches America has to offer. In this trend I am happy to believe the National Federation of Music Clubs has played a not inconsiderable part.

IN THE MINDS of Federation leaders, the music of a country is an inevitable representation of that country's political and social philosophy. One cannot conceive of music composed in a nation such as our own (which is constantly refreshed from the wellsprings of freedom) that expresses egocentricity, the martial spirit, the imperiousness of countries dominated by a dream of world empire. Living in a democracy, unfettered by the heavy hand of authoritarianism, American composers must inevitably reflect in their music the vitality, the freedom, the democratic camaraderie of American life. And so we believe music, musicians and musical organizations can render no greater service to the American people than to give them an opportunity to lave themselves in this fresh and vital stream.

That is one of the reasons why some months ago we proclaimed the Federation year of 1938-1939 as American Music Year. That is why we conducted a nationwide composition contest to disclose and place the stamp of our approval on previously undiscovered American talent. And that is why we are expecting to present at our twenty-first Biennial Con-

vention, which will open on May 16 in Baltimore, the most truly American Music Festival in all our Federation history.

No convention we have ever held has brought together a larger number of musical groups from a wider territory. No convention has ever featured a greater number of American composers. The beloved names in American musical history, MacDowell, DeKoven, Henry Hadley, Victor Herbert, John Philip Sousa and our own Dr. Edgar Stillman-Kelley are all there. So are the names of a score or more of younger composers who are making history today, and whose offerings range all the way from folksongs and Negro "spirituals" to chamber and symphonic music of distinction.

There will be several first performances, noteworthy among them Henry Holden Huss's presentation of his 'Old Chapel At Twilight' and his 'Good Fairy Valse', to be featured on Junior Day. Most pretentious of these will be the first performance on a concert stage of the choral suite 'Beauty and the Beast', by Dr. Edgar Stillman-Kelley, the dean of American composers, who has immortalized himself for the coming generations of children and for those rare and fortunate adults who still possess the child spirit by his delightful musical settings of fairy tales. 'Beauty and the Beast' will be presented Saturday afternoon, May 20, by the Massed Junior Chorus which has been assembled for the Biennial by Miss Helen McBride, Supervisor of Rural Music in the schools of Jefferson County, Kentucky, to whom Dr. Kelley has dedicated the composition.

The Massed Senior Chorus, which makes its debut Thursday evening, May 18, under the baton of Dr. John Warren Erb, our National Choral Director, with Efrem Zimbalist as soloist, will present a revised version of Dr. Kelley's famous 'Ben Hur' choruses as the climax of its program. These choruses were originally written for the stage version of General Lew Wallace's romance, and probably have been heard by a greater number of Americans than any other work ever written by an American composer, because of the extended first run of the play and its many subsequent revivals.

Another important piece of Americana on our program will be the presentation on Baltimore Night, May 16, of a composition based upon a poem by the man who by many is regarded as America's foremost poet and short story writer, Edgar Allan Poe. This is Franz C. Bornschein's 'The Conqueror Worm', which will be presented by the Baltimore Music Club Chorus under the baton of the composer, who is a member of the faculty of the Peabody Conservatory of Music. I mention these events not because there are no other equally significant instances of the presentation of meritorious works of American composers, but merely to indicate the sincere attempt we have made to bring American compositions into the limelight and to surround them with an atmosphere which will emphasize how effectively they interpret the spirit of America.

I have talked during the last year with a number of distinguished musicians who have come to  
(Continued on page 66)

# Music Clubs Meet in Baltimore



Mt. Vernon Square



Johns Hopkins University



Museum of Art



City Sky Line



War Memorial

21st Biennial,  
May 16-23,  
Lays Stress  
on Youth and the Future

## FEDERATION PROGRAM

### Monday, May 15

Morning: Registration  
Afternoon: Tea at Governor's Mansion, Annapolis, for Board of Directors, State and District Presidents, National Chairmen  
Evening: Board of Directors Meeting

### Tuesday, May 16

Morning: Registration; Business Session, Reports of National Officers; Mrs. Vincent Hilles Ober, President; Mrs. Abbie L. Snoddy, First Vice-President; Mrs. H. Carroll Day, Second Vice-President; Mrs. H. L. Miller, Third Vice-President; Mrs. William Hoyt Raymond, Recording Secretary; Ruth M. Ferry, Treasurer; Mrs. Joseph C. Byron, Corresponding Secretary. Biennial Program Committee, Past Presidents' Assembly, Education Department; Speaker; Conferences; Visits to Exhibits.  
Afternoon: Meeting of State Delegations to name representatives to be proposed to convention body for membership on Committee of Nominations.  
Concerts by Augustana College Choir A Cappella of Sioux Falls, S. D., Carl Youngdahl, conductor; Raleigh String Quartet, N. C., Christian A. Kutschinski, conductor; Tippecanoe County Home Economics Chorus, Ind., Albert P. Stewart, conductor; Hazel Hallett, pianist, 1927 Young Artists winner; Speaker, Baltimore and Ohio Women's Music Club Chorus, Md., Virginia C. Blackhead, conductor.  
Rehearsal for National Chorus.  
Evening: Formal Opening.  
Pageant of States.  
Concert by Baltimore Symphony, Howard Barlow, guest conductor; Baltimore Music Club Chorus, Franz Bornschein, conductor; Robert Weede, Metropolitan Opera baritone, 1927 finalist.  
Lobby Sing.

### Wednesday, May 17

Morning: Appointment Committee on Nominations. Reports, Extension Department, Mrs. D. C. Lea, chairman; Student Division, Mr. John H. Howard, chairman; American Music, Mrs. W. Carruth Jones, chairman; Legislation, Mrs. Edgar Stillman Kelley, chairman.  
Conferences.  
Visits to Exhibits.  
Afternoon: Council luncheon.  
Meeting of Committee on Nominations.  
Concert by Federated Groups, Sovereign Singers of Joplin, Mo., Oliver Sovereign, conductor; Dennis Dance Group of Baltimore, Estelle Dennis, director; The Tulsans of Oklahoma, Harry Evans, conductor; Octave Club Chorus of Norristown, Pa., Marion G. Spangler, conductor; Musical Arts Chorus, Easton, Pa., John Warren Erb, conductor. Atlanta Music Club. Speaker.  
Concert by Philip Frank, violinist, 1929 winner.  
National Chorus Rehearsal.  
Evening: Supper for national chorus members.  
Concert by Josef and Rosina Lhevinne, pianists.  
Lobby Sing.

### Thursday, May 18

Morning: Report of Committee on Nominations, Appointment of Election Board, Reports of State and District Presidents, Junior Divisions.  
Speaker.  
Conferences.  
Visits to Exhibits.  
Afternoon: Past Presidents' Assembly Luncheon.  
Concert by Federated groups: Tuesday Musical String Ensemble of Pittsburgh, Pa., Margaret Horne, conductor; Birmingham Music Club Chorus, Ala., Raymond F. Anderson, conductor; Tuesday Musical Club Choral of Pittsburgh, Pa., Mrs. Mildred W. Gaston, director; Woman's Choral Society of New Haven, Conn., Hugh L. Smith, conductor; Orpheus Club, Salt Lake City, Utah, A. J. Sputhwick, conductor.  
Speaker, Boris Goldovsky, 'Opera in English'.  
Concert by Mary Gordon Ledgerwood, contralto, 1931 winner.  
Rehearsal for National Chorus.  
Evening: National Chorus, John Warren Erb, conductor.  
Concert by Efrem Zimbalist, violinist.  
Lobby Sing.

### Friday, May 19

Morning: Elections.  
Reports, Committee on Revisions, Music in Religious Education, Dr. H. Augustine Smith, chairman; Publicity Department, Mrs. Guy P. Gannett, chairman; Finance Department, Mrs. John Alexander Jardine, chairman.  
Conferences.  
Visits to Exhibits.

### Localities of Events

CONVENTION business sessions will be held in the ballroom of the Lord Baltimore Hotel and will be called to order at 8:45 a.m. Concerts will be held in the same place each afternoon except Saturday and Sunday. Sunday concert will be in the Maryland Casualty Insurance auditorium. All evening concerts will be held in the Lyric Theatre. Young Artists Contests, Peabody Conservatory Auditorium. Banquet, ballroom; Federation luncheon, Hotel Emerson ballroom; Past Presidents Assembly luncheon, Parlor H; Past Presidents Frolic, ballroom; State and District Presidents' Council luncheon, Parlor A; Junior Day, Junior Polytechnic High School; Supper for members of National Chorus, Southern Hotel.

Afternoon: Luncheons for Musical Sororities.  
American Composers' program arranged by Dr. Howard Hanson, assisted by Gordon String Quartet.  
Speakers.  
Evening: Supper for Young Artists contestants.  
Concert by Marjorie Lawrence, soprano of the Metropolitan Opera.  
Past Presidents' Assembly Frolic.

### Saturday, May 20

Morning: Invitations for 1941 convention.  
Report of Election Board.  
Program for Junior Day, Etelka Evans, National Junior Counselor, presiding.  
Introduction of National President and National Junior Chairmen.  
Presentation of Biennial Scrapbook Contest Awards.  
Presentation of Cup to State with Largest Number of Clubs subscribing 100 per cent to Junior Bulletin.  
Musical Program: The Frances C. Marsh Piano Ensemble, Norfolk, Frances C. Marsh, director; Junior Choir of Christ Lutheran Church, Baltimore, Md., Edith E. Sackett, director; Pierre S. Dupont High School Choir, Wilmington, Del., Mary Scott Gallery, director; Hispanic Dance Group, Swarthmore, Pa., Mrs. Alix Field Whitaker, director; Music Group, Maryland School for the Blind, Mrs. G. Franklin Onion, director; Esther Linkins' Voice Students' Club, Washington, D. C., Esther Linkins, director; Albuquerque Junior Civic Orchestra, N. M., Sarah Yott, director; Miniature Harp Ensemble, Atlanta, Ga., Mrs. Mary Griffith Dobbs, director; The Dayton Children Singers, Katherine E. Funkhouser, director; Baltimore Inter-High School Orchestra, Osmar P. Steinwald, director; Montebello Demonstration School Junior Chorus, M. Eleanor Moore, director; Junior Massed Orchestra, Lena Milam, conductor; Dr. Otto Miessner, John Denues, guest conductors.  
Afternoon: Young Artists Preliminary Contests. Rehearsals for Junior Massed Chorus, Helen McBride, director; Meissner, Denues, guest conductors. Program of Junior Federated Groups.  
Evening: Banquet, John Erskine and others, speakers.  
Concert by Alexander Gray, baritone, 1915 winner.  
Baltimore and Ohio Railroad Glee Club.

### Sunday, May 21

Morning: Special Services in Churches.  
Student and Junior Conferences.  
Council Meeting.  
Afternoon: Sight-Seeing Drive.  
Concert by Federated Groups: Matinee Musical Club String Ensemble, Philadelphia, Ben Stad, director; Hagerstown A Cappella Choir, Raymond K. Hollinger, director.  
Concert by Florence Frantz, pianist, 1929 winner.  
Tea at Woman's City Club for National Board of Directors, State and District Presidents, National Chairmen.  
Evening: Sacred Music Festival and Pageant under the direction of Dr. H. Augustine Smith, assisted by Protestant, Catholic and Jewish Choirs of Baltimore; A Cappella Choir of First Congregational Church of Washington, D. C., Ruby Smith Stahl, conductor.

### Monday, May 22

Morning: Student Registration, Business Session.  
Report of Resolutions Committees.  
Official Adjournment.  
Student Day Program: Stetson University Glee Club, Deland, Fla., Harold M. Griffin, director; Madison College Glee Club, Harrisonburg, Va., Edna T. Shaeffer, director; Ball State Choir, Muncie, Ind., Claude E. Palmer, director; Conservatory Madrigal Singers, Cincinnati, O., John A. Hoffmann, director; Southwestern University Chorus, Georgetown, Tex., Mme. Margarita A. Slaviansky, director.  
Afternoon: Federation Luncheon.  
Speakers.  
Greetings.  
National Sororities.  
Student Day Program (Continued): Atlanta Music Club Ga. (Senior group), Mrs. William Elsas, director; Kin-sella Singers, New York City, Hazel Gertrude Kinsella, director; Symphonic Singers of Stout Institute, Menomonie, Wisc., Harold R. Cooke, director; A Cappella Choir, Eau Claire, Wisc., Clara M. Ward, director.  
Board Meeting.  
Evening: Young Artists Contests Finals.  
Lobby Sing.

### Tuesday, May 23

Meeting of Board of Directors.

### Wednesday, May 24

National Federation of Music Clubs at New York World's Fair.



# Federation Presidents 1898—1939



Elected Temporary Chairman  
at Meeting in New York,  
June 28, 1897  
MRS. THEODORE SUTRO



1898-1901  
MRS. EDWIN F. UHL



1901-1903  
MRS. CURTIS WEBSTER



1903-1905  
MRS. WINIFRED B. COLLINS



June to August, 1905  
MRS. RUSSELL R. DORR



1905-1907  
1911-1915  
MRS. JULIUS E. KINNEY



1907-1911  
MRS. CHARLES B. KELSEY



1937—  
MRS. VINCENT HILLES OBER



1915-1919  
MRS. A. J. OCHSNER



1919-1921  
MRS. FRANK A. SEIBERLING



J. B. Hostetler  
1921-1925  
MRS. JOHN F. LYONS



1925-1929  
MRS. EDGAR STILLMAN-KELLEY



Shelburne Studios  
1929-1933  
MRS. RUTH HALLER OTTAWAY



Underwood & Underwood  
1933-1937  
MRS. JOHN A. JARDINE

# National Officers of the Federation



Third Vice-President  
MRS. H. L. MILLER  
Madison, Wis.



Second Vice-President  
MRS. H. CARROLL DAY  
Albert Lea, Minn.



First Vice-President  
MRS. ABBIE L. SNODDY  
Mexico, Mo.



Gilbert J. Vincent  
Treasurer, and Chairman of the Biennial Program  
RUTH FERRY  
New Haven, Conn.



Recording Secretary  
MRS. WILLIAM HOYT RAYMOND  
Bowling Green, Ky.



Corresponding Secretary  
MRS. JOSEPH C. BYRON  
Hagerstown, Md.



MRS. MARTIN W. GARRETT, Chairman

## Baltimoreans

on

## Local Biennial Committee



Bachrach  
Mrs. C. Albert Kuper



James Carey Martien, Chairman  
Citizens Advisory Committee



Mitchell Studio  
Mrs. Franklin G. Onion



Underwood & Underwood  
Hal W. Kenaston



# Fourteen Presidents of Federation Districts



Bachrach  
Mrs. David V. Murdoch  
of Pittsburgh  
Liberty District



Frank Forestall Adams  
Louise H. Armstrong  
of Portland, Me.  
Plymouth District



Bachrach  
Mrs. Frank Stuart Rowe  
of Cumberland, Md.  
Capitol District



Mrs. J. F. Hill  
of Memphis  
Dixie District



Mrs. John Bateman  
of Greenville, S. C.  
South Atlantic District



Mrs. George W. Langford  
of Ann Arbor  
Great Lakes District



S. St. Clair Minturn  
of Decatur, Ill.  
Central District



Mrs. W. P. Enders  
of Basin, Wyo.  
Rocky Mountain District



Mrs. J. Hubert McWilliams  
of El Dorado, Ark.  
Southwest District



John E. Howard  
of Grand Forks, N. D.  
Northern Lights District



Gladys Gilbert  
Helen Calbreath  
of Portland, Ore.  
Northern Pacific District



Mrs. Harry Steele Haley  
of San Francisco  
Southern Pacific District



Yaw Photo Shop  
Mrs. Hiram Johnson  
of Great Falls, Mont.  
National Parks District



Hall-Gentry Photo  
Mrs. Fred Gillette  
of Houston, Tex.  
Lone Star District

# FOSTERING AMATEUR SPIRIT THROUGH YOUNG STUDENTS

By JOHN E. HOWARD,  
National Student Adviser

## *New Federation Department a Challenge to Music Leaders*

THE Student Division of the National Federation of Music Clubs has received first attention during the last two years. Prior to the Indianapolis Biennial some effort was directed along that line under the leadership of Mrs. John Alexander Jardine, immediate Past President of the Federation. Beginning with the administration of Mrs. Vincent Hiles Ober, the importance of the Student Division received further emphasis, and the results of the last two years of effort will be brought to the attention of the Convention at Baltimore on May 22. That day has been designated as National Student Day. Groups from all parts of the country will be presented in a program which will occupy the entire day and which will give the assembled audience an opportunity to note the excellence of music work as presented by college groups that hold membership in the State and National Federation of Music Clubs.

The Student Division embraces groups made up of musical young people in colleges and those out of high school who are interested in their opportunities in music. A large number of young people graduated from our high schools and colleges have learned to play and sing well. This training has furnished a background for the appreciation of the best in music. It naturally follows that the student desires to know more about the best in musical literature and craves a leadership that will permit him to develop further his talents. Just here is where the Music Federation can render a vital service. The standards of the sincere amateur must be high. Education without taste and discrimination is no education at all. It is the hope of those who are directing student groups in every State to bring about the increasing excellence of performance. The musical amateur is one whose interest in performance is based on his love for good music.

### To Cultivate the Amateur Spirit

The Student Division is endeavoring to develop and cultivate the amateur spirit, and in doing this will bring about a new kind of community music, such as the best pioneers in that movement, perhaps, never dreamed of. Along with the playing and singing, there is further effort among Student Music Clubs to know the life history and the musical contributions of the composer. Such research has added much to the interest of the music groups that have been active within the last two years.

It may be said that we are engaged in a kind of pioneering, or adventuring in music, like the exploratory walks of the nature-lover. So many possibilities are apparent in this field that the challenge to music leaders is most compelling.

Within our colleges and universities today are found excellent departments of music under highly trained directors and faculty members. The assistance of the State and National Federation of Music Clubs has been welcomed. In a certain sense the Federation is a true friend and ally of music workers throughout this land. It has helped to make this country more music conscious through its organized efforts. There has been intelligent leadership which has compelled the interest and attention of directors of music from one end of the country to the other. There is a place for a music club in every col-

lege in addition to the usual choral and instrumental organizations. The well organized music club provides for a more thorough appreciation of what is attempted by the college music department. In fact, many directors feel that the student club provides for a specialized form of work which increases the interest of young people in the regular college music activities in which they are engaged.

### To Be Heard at the Convention

At Baltimore on May 22 will be heard the Southwestern University Chorus of Georgetown, Texas; the Madison College Glee Club of Harrisonburg, Va.; the A Cappella Choir of the Eau Claire State Teachers' College, Eau Claire, Wis.; the Conservatory Madrigal Singers of Cincinnati; the Ball State Choir of Muncie, Ind.; the Kinsella Singers of New York City; the Symphonic Singers of Stout Institute, Menomonie, Wis.; the Orpheus Club of Chattanooga, Tenn.; the A Cappella Chorus of Western Kentucky Teachers' College, Bowling Green; and the Stetson University Glee Club of Deland, Fla.

These groups and their directors will attend the Biennial at their own expense. The opportunity to perform at Baltimore has been their major objective for more than a year. It is their mission to make their contribution in extending the influence of music in America. Their spirit truly is to be commended. Their enthusiasm is contagious.

The youth of this land must be regarded as the hope of the present generation. It behooves the Federation to

direct sympathetically the work of youthful American musicians. Our greatest assets are the fine, alert, intelligent young people in college and those out of college who are following some particular field of endeavor. The musical training obtained during the school years must be translated into finer and more useful living. Permanent community musical organizations and clubs must be maintained so that the time, money and effort spent on musical training during earlier school life may be conserved.

Is this not a challenge to the National Federation of music clubs and to our musical leaders? The work has only started. Some States have made an excellent showing, while others are only beginning to lay the ground work for the Student Division. The program at Baltimore will be an inspiration and leaders from the States represented will return to their respective localities determined to make the Student Division activities a major project for the coming two years. Mrs. Ober has emphasized the importance of activities with students in her program. She has been anxious that a fresh impetus shall be given to this most important endeavor in every State.

A small beginning has been made with those young people who, having completed high school, do not find it possible to go on to institutions of higher learning. They are obliged to work for a livelihood, but at the same time are interested in belonging to some musical organization, because of their desire to make use of musical training taken during grade and high school

years. Industrial corporations have given opportunity to employees to participate in musical organizations and to take part in dramatic productions along the same line the National Federation of Music Clubs is urging the organization of Music Clubs, orchestras and choruses for young people who are not in college. In one of our Western States a number of high school and a few college graduates who are employed as clerks, stenographers, and secretaries in State Departments at the Capitol building, have organized a live and active music club. Excellent programs have been given throughout the year and notable profit and pleasure have resulted.

### Developing Young Artists

For the last month or six weeks Student Musicians have been competing in State and District Contests which biennially are conducted by the National Federation of Music Clubs under the National supervision of Mrs. E. J. Ottaway, Contest Chairman. Those who have attained high ratings have shown a remarkable degree of skill in performance. It must be remembered that such winners are potential prospects for the young Artists Contests in future years. One of the chief objectives of the National Federation is the development of young artists. To date the record in that field is inspiring. Some of the National winners first entered the Junior Contests and later the Student Musicians, which gave experience and preparation for their ultimate success in the Young Artists Division. While the Student Musicians contests have been maintained for a number of years, the Student Division now pledges itself to find opportunity for exceptional performers in that bracket to be heard in programs of importance in their respective localities. In some of the States, to Student Musician winners are granted appearances with local Symphony Orchestras. In others, we find that winners are invited to appear before State Federation conventions. An honorarium is extended in order to encourage the Student winner to increase his horizons and to grow musically. It is not boasting to say that the Federation has helped many young people to go far in the profession of music. For that inspiration alone the movement is justified.

To the State Student Advisers has been delegated a real responsibility, and one which they are meeting in an admirable manner. Space does not permit enumerating the accomplishments of many zealous State Advisers. They are making a contribution which eventually will bring about a more musical America. It is encouraging to note the keen interest musically in every community large or small in this country. The public schools, colleges and universities and the music clubs are the major factors which are bringing highest recognition to this land of ours musically.

It must be remembered that scores of organizations which are active in the Student Division will not be at Baltimore to perform. Without exception all are interested in the performance of splendid material. The sincerity of purpose of the Student Clubs has been shown by the programs and press clippings sent to the National Student Adviser. They are as undaunted as the early pioneers whose persistence led them to newer frontiers and to heroic achievements.



John E. Howard



# Federation Contests an Incentive to Native Artists

## Clubs Keep Alive the Vital Spark of Pride in American Progress

By RUTH OTTAWAY-SOKOLOFF

YOUNG American artists are competing again. This time it is at Baltimore in the usual setting of the Biennial Convention of the National Federation of Music Clubs. The thirteenth biennial contests they are. That means an amazing trail of some twenty-six years in which our mother country has shown some concern for her native sons and daughters who in the glorious dawn of youth and fine talent have high hopes for careers.

Someone unearthed from the Federation archives a speech of a National President made thirty years ago. It contained wistful complaints, much wishful thinking and a report of well-nigh warlike doings in behalf of a Bureau for Young American Artists who, it seems, came to their own in their home-land for concert engagements and their own received them not. At least they were received then as now, in their early youth no matter how brilliant in artistry, with gifts of honor and faint praise instead of pay-checks. At least it seems to have happened quite generally then as it happens too often now, but certainly less often than of yore. For the conviction and action of some 400,000 music club members over the course of twenty-six years and more can change the psychology of a people. The National Federation of Music Clubs has contributed largely to this metamorphosis, a change from a look-down-the-nose to clear-eyed pride where American music and musicians are concerned.

Creative consciousness is supposed to make for progress by striking fire with new ideas and new methods of applying old ideas in a few humans in a group, and flashing them from one group to another, from one decade to another into new futures. If those few inspired souls are crushed by the stoical stand-patters who cannot be shown, the new movement dies—and the group, too. The National Federation has kept alive a vital spark, a real interest in making music an integral part of American life and withal, has the contact with thousands of communities which makes possible a practicable carrying out of its interests and ideas. The idea that Americans are as musical as any other people and, as products of rich racial blends in our heterogeneous American melting-pot, may prove some time to be more musical than any other people, that their musical educational opportunities in America are of the best in the world has gained credence to the extent of conviction.

### Americans to the Fore

Now that we are "sitting pretty", so to speak, and certain of our frenzied concert-goers (upon whom, by the way, we do not depend for fanning the flame of pure music in America) would fain pull souvenir buttons off the coats of American artists grown famous in the cinema with as much delirious joy as to de-haberdash a foreign warbler, now that we actually have many Americans in the Metropolitan Opera which used to be entirely a babel of foreign tongues, now that Charles Sikes would no longer need to change into a Baroque and the English Ethel Leggins into a Leginska

to please our foreign palate, it is hard to believe that what happened to Samaroff as a young American student in Paris could happen. She relates the incident in her book, 'An American Musician's Story'.

"In the Paris Conservatoire I was placed in the class of the eccentric Delaborde, a strange being with a great beard, shaggy hair, short legs and a rolling gait, who looked more like a bear than any man I ever beheld. He greeted me at the first lesson with the words: 'You are an American, are you? Why do you try to play the piano? Americans are not meant to be musicians'. . . . Finally one day I suddenly became angry and attacked the G Minor Sonata of Schumann with tempestuous ardor. He then inquired into the racial background of my mother and father and said, 'But you are not American at all. You are European by blood. If it were not true you could never play the Schumann Sonata as you did just now'. He told me frankly it had always been his conviction that the inhabitants of the United States were unmusical. He had no experience to account of this conviction. He just had it".

Many of us in America had the same conviction. To help change this American psychology, the Federation contests were opened only to American-trained musicians for many years. In the 1939 Contests some European training is permitted on condition that the contestant, if a national winner, will appear as a product of American education. At the risk of chauvinism of an over-nationalistic attitude, American students who could not or did not study abroad were forwarded. To-day, having found ourselves, Americans having come into their own, the bars are down and "The music's the thing".

### Celebrated Artists Sponsor Contests

Consistently the Federation has sought advice and assistance from the highest musical authorities in the country. The Contests have been sponsored by these leaders in musical thought, education and artistry. The sponsors for the 1939 Contests who selected the required compositions are Rudolph Ganz for piano, Charles Hackett for man's voice, Anna E. Schoen-Rene for woman's voice and Efreim Zimbalist for violin. The pre-contest requirements in repertoire of two recital programs and three concerti for piano and violin and similar demands for voice necessitate sufficient training and experience to make the contestant ready for a national concert career.

In addition to the Student Musicians' Contests which take place in States and districts, 250 young artists compete in the States and then in fourteen districts from which may come to the National Finals a winner in each of the three classifications—piano, violin, voice, from each district—a usual total of about thirty-five.

Fewer violin contestants seem to go through to the National Finals than in any other classification and the difference in musicianship and artistic performance is likely to be more definitely apparent than in the piano contests. The reason ascribed is that there are



Robert Weede



Alexander Gray



Philip Frank

SIX FORMER WINNERS WHO WILL BE HEARD IN BALTIMORE



Mrs. Ruth Ottaway-Sokoloff  
Chairman, Young Artists Contests



Florence Frantz



Hazel Hallett



Mary G. Ledgerwood

more splendidly equipped pianists than violinists. Why this is true can be told by those who believe that the violin is a more difficult instrument for the beginner, at least, and that there is a larger field for the pianist than for the violinist.

Throughout the years of the contests it has been observed that voice contestants have been relatively less well-equipped in musicianship and artistry than the instrumentalists. Since any artist short of a genius cannot go far without educational and cultural background, it has been suggested from time to time that an educational requirement be made other than repertoire and endorsement by reputable musicians. The variable standards of education and the possibility of eliminating a real artist have mitigated against such demands.

The prescribed age limitations, from twenty-one to thirty in the Young Artists' Contests, from eighteen to twenty-three in the Student Musicians' Contests, and Junior Competitions for those under eighteen may seem to shut out arbitrary unusual youthful talent. However, a precocious young talent who has won all previous contests in his classification may enter the contests next in order even though he be under age. As a matter of fact, prodigies, as a rule, do

not need Federation sponsorship and contest rules are made for "regulars".

In the early years six classifications were carried in both the Young Artists' and Student Musicians' Contests—piano, violin, man's voice, woman's voice, cello and organ. At the present time these six classifications are retained in the Student Musicians' Contests, but in seeking young artists ready for a national career, it has been thought that it would be better to do more for three winners than little for six.

Our women were brave, indeed, when formerly they arranged concerts for the six winners and their accompanists in one road tour. This was both dramatic and impracticable. So it was considered the better part of valor and good sense to give an award of money for further study, sans tour hazards and temperamental mishaps handled by amateur managers. After several years of awards on this basis, the present excellent system of Student Musicians' Contests and Young Artists' Contests evolved, the latter with requirements so demanding that it would be a privilege for the music clubs to engage the winners.

The National Federation award takes the form of \$1,000 each to the winners  
(Continued on page 50)



# Clubs Consider Arts Measures Before Congress

## Legislation Chairman Discusses McGranery and Damrosch Bills

By MRS. EDGAR STILLMAN-KELLEY  
Chairman of Legislation Department

**D**URING the past eight years, the National Federation of Music Clubs has given much attention to the several Fine Arts Bills which have been presented in Congress from time to time. It is easy to find fault with these documents, and even for Congressmen and Senators to ridicule them; but their appearance indicates the interest of the people in the Arts, while the hearings called and discussion of the subject matter show conclusively in what direction the public mind is moving.

The hearings in 1935 on Congressman Sirovich's Bill regarding Science, Art and Literature, were attended by great artists and laymen from every part of the country. The Bill was not suited to the time, but the ideas incorporated therein are eternal.

About the time the Sirovich Bill appeared for its last hearings, all similar Bills had to give way to the renewal of the Federal Arts Project, in the hour of artistic as well as financial suffering. The Music Division of the Federal Arts Project has done and is doing a mighty work; may it long continue!

The seemingly despised Coffee-Pepper Bill was only a document trying to make permanent the Federal Arts Project, no matter by what means. This Bill was put down, but the Federal Arts Project was preserved, although on a different basis, as all agree it should be.

However, the Fine Arts entirely dissociated from Relief, are still asking for recognition, through the McGranery Bill and the later, more comprehensive Damrosch Bill. The former is concerned with the cultivation of the fine arts, including the study of the same in our schools and colleges, and claims that there "should be hereby created in the Office of Education, Department of the Interior, a Division of Fine Arts, which shall employ personnel as may be necessary to carry out the provisions of this Act relating to music, art, dramatic art, and speech.

### Of the McGranery Bill

"(a) That the Division of Fine Arts be authorized to collect statistics, data, and information, and conduct surveys and studies, relating to education in the fine arts, including music, art, and dramatic art, and speech, and to disseminate such information relating thereto as will promote education in the fine arts, develop the esthetic phases of education, and develop cultural activities among the people of the United States, as desired and directed by the United States Commissioner of Education.

"(b) Such Division shall, as soon as practicable, and as directed by the United States Commissioner of Education, conduct the following surveys to secure full information:

(1) Regarding the extent of State or county supervision in the teaching of fine arts and other cultural subjects and the advantages of such supervision;

(2) Regarding the establishment and endorsement of requirements in the sev-

eral States for the certification of teachers of such subjects;

(3) Regarding the extent, character, courses, and types of instruction in the fine arts and related cultural subjects offered by schools engaged in the preparation of teachers of such subjects, together with statistics as to the number of students taking such courses and the hours devoted thereto; and

(4) Regarding the extent, character, and courses and types of instruction in fine arts and related cultural subjects offered in the rural schools, preparatory schools and colleges and universities, public and private.

"(c) That the sum of \$100,000 annually shall hereby be authorized for the maintenance of such a Division."

### Of the Damrosch Bill

On the other hand, the Damrosch Bill is avowedly for the Fine Arts *per se*:

"Its main purpose," as stated in the text, "is to spread a love and appreciation for the arts in the entire country and especially for the benefit of the vast regions which are now geographically beyond the cultural influence of the larger cities. Such appropriations as Congress is willing to grant should be expended largely to aid the smaller cities in their own efforts towards collections of paintings and sculpture, for symphonic orchestras, for theatrical companies who produce plays of the higher class, etc., etc., and thus to cooperate with the local organizations.

"The Bureau should also contribute towards loan exhibitions from the great museums and galleries already in existence which should make the rounds of the entire country. It should encourage and help local schools for the fine arts, and it should subsidize wherever necessary, our foremost theatrical and musical organizations to induce them to visit the smaller cities and towns in their itinerary.

"To my mind a Federal Bureau of Fine Arts could enormously develop the love and appreciation of the arts in our people and also enable our poorer citizens thus to brighten their lives and to increase their well being. Incidentally our professional artists would also be immensely the gainers by such increase of interest from those who heretofore have known but little of the arts.

"Needless to say the Bureau is intended to be absolutely non-partisan and idealistic in its activities. It is to serve only art and not any political parties, and it is to be hoped that when this Bill is presented to Congress, its members will consider it from this standpoint and will preserve its integrity of purpose and the purity of its aims.

"The Bureau shall have a Board of eleven Trustees to be known as the 'Board of Trustees of the National Bureau of Fine Arts.'"

Referring to the Departments in Section 6, we read:

Section 6. There are hereby created five Departments of the National Bureau of Fine Arts to be known respectively as the Department of Music, the Department of the Theatre and the Dance, the Department of Literature, the Department of Graphic and Plastic



Mrs. Edgar Stillman-Kelley

Bachrach

Arts, and the Department of Architecture and Decoration.

"Each Department shall consist of a Director at an annual salary of Eight thousand dollars (\$8,000) a year and a Secretary at an annual salary of Six thousand dollars (\$6,000) a year. The Director and Secretary of each Department shall be appointed by the Board of Trustees and selected from among persons qualified by experience and training in the field of the art of the particular Department for which they are appointed to perform the duties of their respective offices and upon application by the respective Directors, and to the extent that the same becomes necessary or is deemed advisable, the Board of Trustees may appoint Assistant Directors, Assistant Secretaries and clerical help at such salaries as may be fixed by the Board of Trustees."

### Not So Revolutionary

Now the text of Dr. Damrosch's Bill is not so revolutionary as it might seem to many. Indeed, if space permitted there might be appended a list of twenty-three countries in which there are over eighty governmentally and municipally supported Fine Arts departments, including all phases of Musical Art.

In President Taft's administration, Congress established a Fine Arts Committee. This committee gives advice concerning everything appertaining to all works of Art—by which is generally understood the *static* arts, that is to say, architecture, sculpture and painting. But as Congress has made no appropriation for the art of music, there is as yet lacking a musician on the committee—which includes distinguished architects, sculptors and painters.

The musical activities within the walls of the Congressional Library are of great import and the development pushed forward by the munificent gifts by private donors are creating a thoroughly musical atmosphere in the national Capital, which is frequently broadcast to the entire country.

In the development of a new country,

after those laws dealing with the physical needs of the settlers have been enacted and the practical matters have been established—it is but natural that the intellectual and spiritual welfare of the people should be envisaged and the means of obtaining the desired results, organized.

Indeed, it would seem even possible that in the midst of foreign wars and rumors of war, even when huge appropriations must be made for armaments to be used on land and sea and in the air, that there might still be something left in the National Treasury for the support of Art, including the Art of Music which is so often overlooked.

When the curtain has been drawn and the World's Fair has become only an enthralling memory, perhaps nothing more important, musically speaking, will stand out than the example of those visiting foreign nations who showed they considered that their symphonic output was an essential part of their Exhibitions.

### Happy Legislative State of Mind

In closing, may I say that the National Federation of Music Clubs is in a very happy legislative state of mind? What with the pre-eminently musical Mayor of New York City, the Hon. Fiorello LaGuardia conducting the Philharmonic Orchestra in our national anthem, at the opening of the New York World's Fair, together with a brilliant Federal Music Symphonic Concert at Carnegie Hall, on the evening of May 7—the Fine Arts—through the channel of music—may be said to pervade the very air.

### Baltimore Music Club Ends Its Year

BALTIMORE, May 5.—The Baltimore Music Club closed its season of fortnightly concerts at the Hotel Belvedere on April 29 with a program that was presented by Douglas Biddison, bass; Martha Svendsen, pianist, and the club chorus under Franz Bornschein. The club re-elected Mrs. G. Franklin Onion, as president. F. F.



# World's Fair Music Season Opens Brilliantly

**Hall of Music on Grounds Scene of Gala Inauguration by Philharmonic Symphony Under Barbirolli—Hofmann Soloist and Mayor Leads Anthem—Subsequent "National" Concerts Include Norwegian List Under Kielland, Polish Festival Under Rodzinski in Carnegie Hall, Brazilian Program Under Marx and Roumanian Music Under Enesco—Royalty Visits**

**I**NAUGURATING an elaborate schedule of musical events for the New York World's Fair, the Hall of Music on the fair grounds was opened on the evening of April 30 with a concert by the New York Philharmonic-Symphony. John Barbirolli conducted and Josef Hofmann was piano soloist. Of special interest was the appearance of Mayor Fiorello H. LaGuardia as guest conductor in the opening fanfare, written by Arcady Dubensky, one of the orchestra's second violinists. The few rousing bars of the fanfare led into 'The Star-Spangled Banner', which the Mayor led with the decisive beat of a veteran batonist.

Although the weather was cold, and rain undoubtedly accounted for the few empty seats, there was a gala crowd in the hall, comprising many distinguished elements of New York's social and musical worlds. Curiosity and excitement were evident as the spectators examined the new hall and tested its acoustical properties. With a seating capacity of about 2,400, the hall resembles in its interior the more recently designed moving picture houses, with the contours of an egg, the stage placed at the narrow end, and the seats ranging from orchestra straight-back to mezzanine, with no boxes. Plain expanse of curving walls, tinted a warm pink, no pillars to obscure vision, twinkling lights set in the rounded roof, and an effect as of deep pleating in the back wall, probably for acoustical benefit as well as decorative purposes, made for a visual impression which was on the whole pleasant, if somewhat severe. Comfortable chairs added to the enjoyment undoubtedly experienced at the event. The stage is amply spacious for an orchestra, and the hall is well equipped for stage productions.

Acoustically, the hall should be tested from every vantage point, but to this reviewer it seemed that tonal balances were remarkably projected, that extraordinary clarity was possible, and that only in fortissimos was there the suggestion of an echo. The hall seems extraordinarily resonant, and experiments may have to be made to overcome this in a degree.

The exterior of the hall is somewhat bizarre, the shape suggesting a large section of a barrel, backed up to a tall box set on end. The orange and blue colors symbolizing the fair have been lavishly if not exactly tastefully applied to part of the structure.

The first-night audience heard with obvious pleasure a program skillfully planned and excellently performed. After Mr. LaGuardia's contribution, the list was as follows:

Overture, 'The Roman Carnival'.....Berlioz  
'The Pleasure Dome of Kubla Khan'.....Griffes  
Concerto in E Minor, Op. 11.....Chopin  
Mr. Hofmann  
Symphony No. 5.....Beethoven

Mr. Barbirolli's exuberant conducting of the Berlioz Overture brought out its most exhilarating qualities, and occasionally provided moments of noisiness in which the acoustical properties previously mentioned undoubtedly had a share. As it has been suggested that an American work be included on every fair program not specifically of a national flavor, the inclusion of

the Griffes piece was appropriate. It was played with discriminating taste and nice feeling for its effective scoring, and reminded again that this composer had much to say and said it beautifully in the too short span of his life.

Mr. Hofmann was in superb form, and played the concerto with that mastery of inner meaning and outward expression which is peculiar to him where the works of the Polish composer are concerned. His interpretation was again of a lofty order, and particularly in the songful flight of the Larghetto was there evoked the romantic spirit of the youthful Chopin. The brilliance of technical wonders was once more evident in the pianist's treatment of the first and last movements. He received the usual warm tribute from his audience.

Despite a gruelling week, which included a concert on the same afternoon, the orchestra played with remarkable freshness and vitality, nowhere more evident than in the Beethoven symphony which brought the concert to a close. Mr. Barbirolli won merited applause for a reading of sensitivity in detail and grandeur of scope.

## Temple of Religion Dedicated

Earlier in the day the dedication of the Temple of Religion on the fair grounds brought musical interest in that sixty members of the Schola Cantorum under Hugh Ross, with Emma Otero as soprano soloist, took part in the ceremonies. The chorus sang the 'Hallelujah' Chorus from 'The Messiah' and 'Onward Ye Peoples' by Sibelius. Miss Otero was heard in the 'Inflammatus' from Rossini's 'Stabat Mater' with the chorus, and also sang the Bach-Gounod 'Ave Maria' with Frank La Forge as accompanist and Spinoza Paef playing a violin obbligato. The newly installed organ, a gift from John W. Haussermann, Jr., was played by Ernest White during the program. It proved to be a finely-voiced, sonorous instrument.

F. Q. E.

## Norwegian Program Given

On the second day of the Fair, May 1, the Norwegian Pavilion was dedicated, and in connection with the dedication, a concert was given in the evening, under the patronage of Their Royal Highnesses the Crown Prince and Crown Princess of Norway, at the Fair Hall of Music. Olav Kielland, conductor of the Philharmonic Orchestra in Oslo, appearing for the first time in America, led the New York Philharmonic-Symphony. The Norwegian Royal University Chorus, Sigurd Torkildsen, conductor, also participated in the program which was as follows:

'Suite Ancienne'.....Johan Halvorsen  
'Rondo Infinito'.....Christian Sinding  
'Olav Trygvason' by Reissiger; 'Bridal Procession in Hardanger' by Kjerulf;  
'Thoughts' by Sinding; 'Folk Song by Alnaes';  
'Ancient Norway' by Johansen (Royal University Chorus)  
'Lyric' Suite.....Edvard Grieg  
Two 'Elegiac' Melodies.....Edvard Grieg  
'Norwegian Artists Carnival'.....Johan Svendsen

Immediately after Crown Prince Olav and Princess Martha entered the auditorium, the student chorus came upon the stage, the men of the Philharmonic arose and together with the audience, which was composed chiefly of Norwegian-Americans, played and sang the Norwegian national anthem, and 'The Star Spangled Banner'. Mr. Kielland conducting. Enthusiasm was the keynote of the evening, and it reached its peak when, at the conclusion of the concert, Prince Olav made a modest speech



Olin Downes

Director of Music for the New York World's Fair

in which he remarked that at this concert, the first to take place in the Music Hall under the auspices of a foreign government, Norway paid tribute to the cultural link binding two peoples of differing speech. After the Prince had spoken, the audience remained standing while he and the Princess and their retinue left the hall to pass through a huge crowd outside the auditorium waiting to see them and for which, unfortunately, there was no room inside.

In the music, which was the most important manifestation of the evening, Mr. Kielland revealed a superb command of the orchestra. His gestures amply conveyed his desires, he conducted with authority and the Philharmonic responded with a remarkable display of virtuosity. The Halvorsen Suite, which opened the program consisted of four parts, an Intrata, Air and variations, Gigue and Bourée, brisk, lively music that conveyed many of the characteristics of the people of a Northern land. This was followed by Sinding's Rondo Infinito, tossed off with remarkable elan.

The Norwegian Royal University Chorus of Oslo, composed of about fifty men, revealed many excellences which bespoke

careful training by their conductor Mr. Torkildsen. They sang with precision, unanimity of tone and an awareness of dynamic and tonal values. They were received with rapturous applause, and returned to give an encore in addition to the works listed.

The Grieg excerpts were tumultuously received by the Norwegians in the audience, and non-Norwegians greeted music they could not fail to recognize with equal enthusiasm. The 'Norwegian Carnival' music of Svendsen, not as well known, yet more deserving than his 'Carnival in Paris', brought the invigorating concert to a gala close.

## Rodzinski Conducts Festival of Polish Music

Third in the series of international concerts in connection with the New York World's Fair was a Festival of Polish Music held in Carnegie Hall on the evening of May 3 under the patronage of His Excellence Count Jerzy Potocki, and Baron Stefan de Ropp, Polish Commissioner for the Fair, with Artur Rodzinski conducting the New York Philharmonic. (Continued on page 54)

## 'LOHENGRIN' OPENS FAIR'S WAGNER CYCLE

### Melchior Sings Title Role In Presence of Danish Prince and Princess

**'LOHENGRIN'** opened the special World's Fair Wagner cycle at the Metropolitan on the night of May 2. Flag-draped boxes signalized the presence of royalty. A few hours after they had attended the dedication of the Danish pavilion at the New York exposition, Crown Prince Frederik and Crown Princess Ingrid of Denmark, together with the Danish ambassador, the Danish consul general in New York and the Danish commissioner to the fair, took their seats in the golden horseshoe, the orchestra and the audience

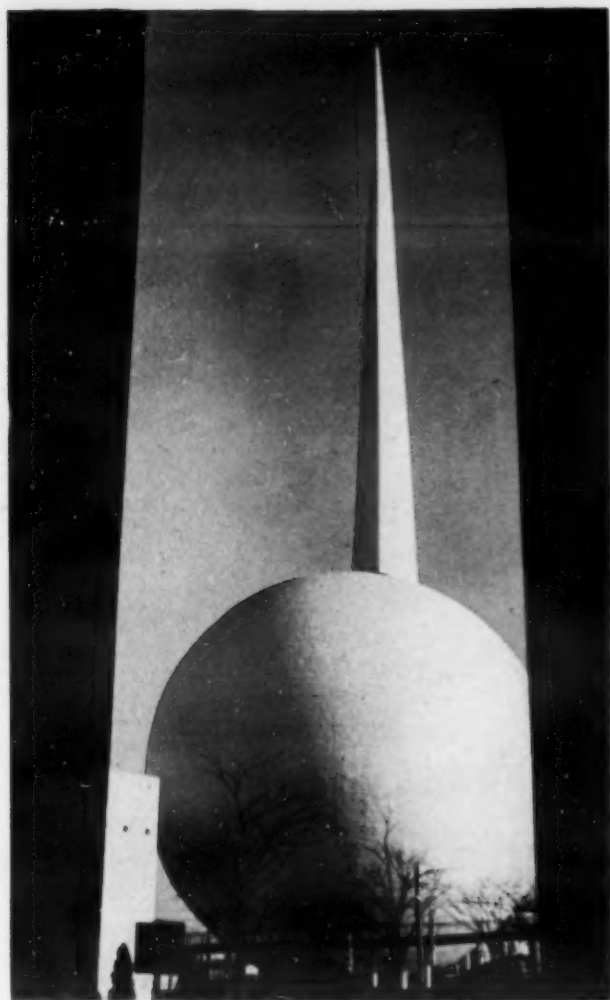
standing as the musicians played three national airs, those of Denmark and Iceland and finally 'The Star Spangled Banner'.

The ceremonials over, Erich Leinsdorf turned to the ethereal sonorities of the Vorspiel and fashioned thereafter what orchestrally was an admirable performance of the Wagner score. The singers and the stage direction also saw to it that the production was one fairly representative of America's internationally celebrated opera.

As was befitting on a night when the colors of Denmark were festooned with those of the United States, the vocal hero of the evening was the eminent Danish tenor, Lauritz Melchior, whose fourteen seasons in America have brought to him a popularity beyond that of any other artist. (Continued on page 54)

# World's Fair

## PLACES



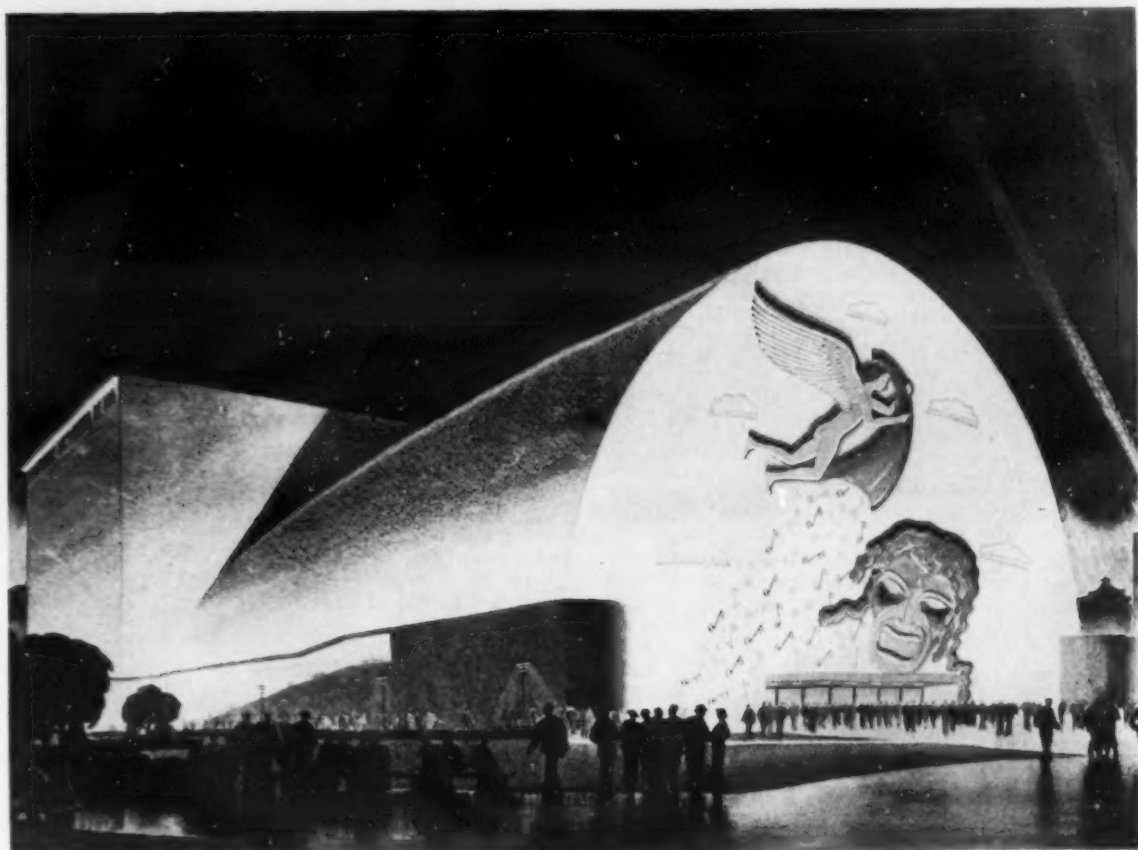
THEME CENTRE

An Unusual View of the Trylon and Perisphere. William Grant Still's Specially Composed Music, Symbolic of "The World of Tomorrow", Is Heard Here

(Below)

### FOUNTAINS WITH MUSIC

A Night Display in the Court of Nations. A Series of Scores, Either Newly Composed or Arranged, Have Been Prepared for Use in Conjunction with These Displays by Robert Russell Bennett. Joseph Littau Conducts.



HALL OF MUSIC

Scene of the Principal Musical Events of the Fair. It Seats About 2,400 and Is Suitable for Opera and Ballet as Well as for Symphony Concerts, Choral Programs and Recitals



TEMPLE OF RELIGION

For All Faiths. The John W. Haussermann Organ Is Installed Here. A Place for Chamber Music, Choral Singing and Organ Recitals



# Music Festival

## AND PEOPLE



Wide World

### ROYALTY AT FAIR MUSIC EVENTS

Right: Crown Prince Frederick and Crown Princess Ingrid of Denmark at the Metropolitan Opera Performance of 'Lohengrin' on Danish Day

Left: Crown Prince Olav and Crown Princess Martha of Norway at the Fair Hall of Music for the Norwegian Concert



Wide World



Renato Toppo  
Georges Enesco



Hugh Ross

### CONDUCTORS OF FAIR MUSIC



Olav Kielland



Geoffrey Landesman  
Artur Rodzinski



Burle Marx



Robert Russell Bennett



Joseph Littau



Josef Hofmann



John Barbirolli

### FOR OPENING NIGHT



William Grant Still

### FOR SPECIAL EVENTS



Bidu Sayao



Jan Kiepura

### SOLOISTS AT NATIONAL CONCERTS



Bernardo Segall



Noemi Bittencourt



Stanislaw Szpinalski

## Schedule of Musical Events for the New York World's Fair

(All events at night unless specified)

May 11, New York Philharmonic-Symphony, Ernest Schelling and Rudolph Ganz, conducting. Sponsored by the Government of Switzerland. At Carnegie Hall.  
May 12, 'Götterdämmerung', presented by the Metropolitan Opera Association at the Metropolitan Opera House.  
May 14, Philadelphia Orchestra, Georges Enesco, conducting. Sponsored by the Roumanian Government. At the Metropolitan Opera House. Recital by Jan Kiepura, Music Hall of the Fair, afternoon.  
May 15, 'Tristan und Isolde', presented by the Metropolitan Opera Association at the Metropolitan Opera House.  
May 17, 'Parsifal', presented by the Metropolitan Opera Association at the Metropolitan Opera House.  
May 21, Recital by Grace Mann, Music Hall of the Fair, afternoon.  
May 22 (through June 4), Grand Cherry Show by the Tinkaranka Ballet at the Music Hall of the Fair.  
May 23, 'Tristan und Isolde', presented by the Metropolitan Opera Association at the Metropolitan Opera House.  
May 24, National Federation of Music Clubs Chorus, J. Warren Erb, conductor, Music Hall of the Fair. (Federation Day).  
May 26, New York Philharmonic-Symphony, Dimitri Mitropoulos, conducting. Sponsored by the Greek Government, Music Hall of the Fair.  
May 27, Westminster Choir Concert, Court of Peace.  
May 28, Recital by Maria Anderson, contralto, Music hall of the Fair.  
May 29, Schubert Choir of Bradford, Ont., Music Hall of the Fair.

### JUNE-OCTOBER

June 3, Classical High School Orchestra Groups, Soloists, Wilbur Hen, Wilbur Evans, Sam Kaskas, Jeanette Vreeland, Music Hall of the Fair.  
June 5 (through 20), Polish Ballet, Music Hall of the Fair.  
June 9 and 10, British Camerata, New York Philharmonic-Symphony, Sir Adrian Boult, conducting, Music Hall of the Fair.  
June 11, Recital by Nino Martin, tenor, Music Hall of the Fair.  
July 1 and 2, Concert by the Associated Ten Clubs of America, Court of Peace.  
July 3 (through July 11), Folk Chorus, Grev Janos, Sponsored by the Hungarian Government, Music Hall of the Fair.

July 4, Recital by Lawrence Tibbett, baritone, Music Hall of the Fair.  
July 14 (through August 7), 'Pan Americana', presented by Boris Morros Music Hall of the Fair.  
August 1, Swiss Festival, Music Hall of the Fair.  
August 12 (through 20), Paris Opera (in Negotiation), Music Hall of the Fair.  
August 15 (through August 21), National Music Camp programs, Fair Grounds.  
August 21, Program by the National Music Camps, Music Hall of the Fair.  
August 22, 23 and 29, and September 1, 5, 8, 11, 13 and 15: Concerts by the Coolidge String Quartet, Music Hall of the Fair.  
August 27, Recital by Lily Pons, Music Hall of the Fair.  
October 15, Recital by John McCormack, Music Hall of the Fair.  
October 29, Recital by Josef Hofmann, Music Hall of the Fair.

Details of the available orchestral programs and casts for operas will be found below.

### MUSIC AT THE TEMPLE OF RELIGION

May 12, Central Presbyterian Church Choir  
May 12, Boston Seminary Chorus  
May 13, Vassar College Choir, Second Presbyterian Church Choir of Philadelphia  
May 14, Brick Church Choir  
May 15, Knights of Columbus Chorus of Brooklyn  
May 16, Plymouth Church Choir  
May 17, Beth-Emeth Chorus, American Legion Chorus  
May 18, Hadassah Pageant, St. Gregory's R. C. Church Choir  
May 19, Concord Baptist Church Choir  
May 20, Allentown High School A Cappella Choir  
May 21, Jewish Choir, Allentown High School A Cappella Choir  
May 22, White Plains Contemporary Singers  
May 23, Stout Institute Chorus  
May 24, Women's Federation of Music Clubs, Junior Choir; Boston University Choral Arts Society  
May 25, Lutheran Chorus of Brooklyn  
May 26, First Presbyterian Church Choir  
May 27, Women's Federation of Music Clubs, Junior Choir; Westinghouse Male Chorus, St. Elizabeth Convent Choir  
May 28, St. George's of Stayvesant Square Choir  
May 29, Church of the Savior Chorus of Brooklyn

May 30, Bucknell University Glee Club  
May 31, South Church Choir of Brooklyn, Antonio Brico's Choruses  
June 1, Grace Church Choir  
June 2, University Male Glee Club of New Rochelle  
June 3, Inter-High-School Choir of Rochester  
June 4, All Saints Church Choir of Worcester, Mass.  
June 6, First Baptist Church Choir of Montclair, N. J.  
June 6, Guilford College Choir  
June 7, White Plains Contemporary Singers, Free Synagogue Choir  
June 8, Charles Tamme Choral Society of Hempstead, L. I.  
June 9, Sacred Heart Convent Choir  
June 10, Blessed Sacrament Choir  
June 11, Christ Church Choir of Cincinnati, O.  
June 12, St. James Episcopal Church Choir  
June 13, St. John's Episcopal Choir of West Lafayette, Ind.  
June 14, Jewish Ministers Cantors Association, Lincoln Cathedral Choir  
June 15, Concordia College Choir  
June 16, Lincoln Cathedral Choir  
June 17, Lincoln Cathedral Choir  
June 18, Hall of Fame Singers  
June 20, Central Yonkers Church Choir  
June 22, Woodlawn Southland Spiritual Choir  
June 23, St. Mary-in-the-Garden—Senior and Junior Choirs  
June 24, Garden City Cathedral of the Immaculate Conception Choir  
June 25, Cincinnati A Cappella Choir  
June 27, St. Paul's Church Choir of Brooklyn  
June 28, Madison Avenue Presbyterian Church Choir, Cincinnati A Cappella Choir  
June 29, Gregorian Chant Choir  
June 30, Westminster Presbyterian Church Choir of Bloomfield, N. J.  
July 1, Wesley Concert Choir  
July 4, Male Choir of St. Patrick's Cathedral  
July 5, Hampton Institute Quartet  
July 6, Schoolfield High School Glee Club, Schoolfield, W. Va.  
July 7, Holy Child Girls Choir  
July 13, Binghamton A Cappella Choristers  
July 19, St. Philip Neri of Brooklyn  
July 22, New York University Summer School Chorus  
July 30, Lutheran Chorus of Brooklyn

### ORCHESTRAL PROGRAMS

#### May 11, Swiss Concert

New York Philharmonic-Symphony, Rudolph Ganz and Ernest Schelling, conducting, Carnegie Hall.  
The program will include a Concertino by Conrad Beck, Oscar Ziegler, pianist, soloist; (First time in America); Concertino by Honegger, Roger Aubert, pianist, soloist; Violin Concerto by Ernest Schelling, Misha Piatro, violinist, soloist, (First time in New York); Ballade for saxophone and strings, by Frank Martin; Two Symphonic Interludes from 'Macbeth' by Ernest Bloch, 'Soir de Ramadan', by Emil Blam-

chet; 'Suite Tessinoise' by Gustav Doret; 'Toten Insel' from 'Boecklin' Symphony by Hans Huber; a work by Wolkmar Andrae; a second work by Honegger.

#### May 14, Roumanian Concert

Philadelphia Orchestra, Georges Enesco conducting, Metropolitan Opera House:  
Second Orchestral Suite.....Enesco  
'Acteon'.....Alessandresco  
Excerpts from 'Moldavian Landscape'.....Jora  
Excerpts from 'de la Matei Citire'.....Nonna Otesco  
'La Chef'.....Lipatti  
First 'Roumanian' Rhapsody.....Enesco

#### June 9 and 10, British Concerts

Sir Adrian Boult will conduct the New York Philharmonic-Symphony at the Fair Music Hall on June 9 and 10 in the first performances of three works by British composers which have been especially commissioned for the occasion, a piano concerto by Arthur Bliss, in which Solomon will be the soloist; a new symphony by Sir Arnold Bax, and a violin concerto by William Walton.

The dates and casts for the remaining performances of the Wagner cycle to be given at the Metropolitan Opera House are as follows:

#### May 12—'Götterdämmerung'

Siegfried ... Melchior	Wellgunde ... Petina
Gunther ... Huehn	Flosshilde ... Doe
Hagen ... List	I Norn ... Doe
Alberich ... Gabor	II Norn ... Browning
Brünnhilde ... Flagstad	III Norn ... Manki
Gutrune ... Manki	Two Vassals
Waltraute ... Thorborg	Witte-Gabor
Woglinde ... Votipka	

Conductor, Bodanzky.

#### May 15—'Tristan und Isolde'

Tristan ... Melchior	A Shepherd
King Marke ... List	Laufkoetter
Isolde ... Flagstad	The Steersman
Kurvenal ... Huehn	D'Angelo
Melot ... Gabor	A Sailor's Voice
Brangaene ... Thorborg	Witte

Conductor, Bodanzky.

#### May 17—'Parsifal'

Amfortas ... Schorr	I Esquire ... Bodanya
Titel ... Cordon	II Esquire ... Olheim
Gurnemanz ... List	III Esquire
Parsifal ... Melchior	Laufkoetter
Klingsor ... Gabor	IV Esquire ... Witte
Kundry ... Flagstad	Flower Maidens: Jess-
I Knight of the Grail	ner, Petina, Olheim,
Cehanovsky	Burke, Votipka, Doe
II Knight of the	
Grail ... D'Angelo	

Conductor, Bodanzky.

#### May 23—'Tristan und Isolde'

Same cast as the performance on May 15



Thanks to Noah! Orson Lowell's Conception of How They All Got into the Musical Ark



# CINCINNATI BEGINS ITS THIRTY-THIRD MAY FESTIVAL

Eugene Goossens, Musical Director, Opens Event with Oratorios by Handel and Haydn—New Heller Work and Eighth Symphony of Mahler Given—Flagstad Soloist with Symphony at Third Concert

By VALERIE ADLER

CINCINNATI, May 5.

CINCINNATI'S most brilliant cultural event, the May Music Festival, opened its thirty-third biennial on the evening of May 2 at Music Hall before a capacity audience. Reflecting what was understood to be the critical spirit of the times, the 3700 members of the audience opened the Festival by singing not 'America', as has been traditional, but 'The Star Spangled Banner'. After this dramatic deviation from custom the Festival settled back to established procedure.

Eugene Goossens, as musical director, presented a chorus of 370 voices, an augmented Cincinnati Symphony numbering about 100 pieces, a children's chorus for Saturday matinee and thirteen soloists. The chorus has been rehearsing twice a week for two years under Alfred Hartzel, who has himself become something of a tradition to patrons of Cincinnati music. The chorus was massed in tiers at the back of the Music Hall stage, with the orchestra seated downstage and the soloists grouped about the conductor.

## Festival Has Dazzling Opening

The opening program was the only purely classical one of the series. It included Haydn's 'The Creation' and Handel's 'Alexander's Feast'.

Mr. Goossens gave the Festival a particularly dazzling start by presenting as soloists in 'The Creation', Kirsten Flagstad, soprano; Keith Falkner, baritone, and William Hain, tenor.

Mme. Flagstad, thoroughly established as a Cincinnati favorite, was, of course, more than equal to every demand made upon her by the oratorio. She sang with exquisite restraint, releasing her full power only when the work unmistakably required it. At all times one was keenly aware of the rich quality of her voice and the superb manner in which she employed it.

The most grateful role of the evening fell to Mr. Falkner in 'The Creation', for he acquitted himself with a remarkable degree of native talent and splendor of musicianship.

Mr. Hain, after singing splendidly in a rather minor part of 'The Creation', proceeded to more emphatic parts in a compressed version of 'Alexander's Feast'. In the Handel, the outstanding solo part falls to the tenor, and Mr. Hain, a newcomer to Cincinnati, placed himself in high favor with his audience.

Heard also in 'Alexander's Feast' was the personable soprano, Hilda Burke, whose light and nicely-schooled voice was quite acceptable.

In both oratorios the chorus's attacks were sharp and unfailing; it was alert and responsive to every flick of the baton; it was again the well-trained group that we have come to expect in the May Music Festival. Special mention must be extended to the orchestra, to Parvin Titus, organist, and to John Quincy Bass, harpsichordist.

The second concert held at Music Hall the evening of May 3, presented for the



Kirsten Flagstad



William Hain



Keith Falkner



Byron Morgan  
Eugene Goossens

first time excerpts from Dr. James G. Heller's oratorio, 'Watchman, What of the Night?' This was a particularly interesting occasion, for Dr. Heller is a resident of Cincinnati and consequently well known in musical and educational circles. The composer was called to the stage where he received an ovation which he greatly merited.

The oratorio is in two parts; the first consisting of three sections entitled 'Indictment and Warning', 'Judgment', and 'Lamentation'; the second consisting of 'Petition and Pardon', and 'New Day'. In the first dissonances suggest the unsettled conditions of the present era. Here was found a most difficult air to sing, but it fortunately was in the capable hands of Julius Huehn, baritone. The 'Judgment' section was also Mr. Huehn's to interpret. Mr. Hain intoned the 'Lamentation' and the 'Petition and Pardon' in his quietly efficient manner. Lilian Knowles, contralto, gave a finely polished interpretation to the 'New Day' part, and Miss Burke had the only solo that gave any suggestion of lightness; she again performed in an engaging fashion.

The chorus was very well schooled, credit for which must go to Mr. Hartzel,



The Cincinnati Festival Chorus and Orchestra in the Opening Concert, with Eugene Goossens Conducting, and (Left), Three Soloists for 'The Creation'

but the orchestration was inclined to cover the voices of the chorus instead of acting as a background. This was not true, however, in the glorious 'Hallelujah' chorus, which closed the work.

After intermission Mahler's magnificent Eighth Symphony was given. The composition, which is in two parts, the Latin hymn, 'Veni, Creator Spiritus', and scenes from Goethe's 'Faust', had been performed for a previous Cincinnati Festival in 1931 with Eugene Goossens conducting.

## Praise for Participants

The soloists were Miss Burke, Josephine Antoine and Helen Kessing, sopranos; Miss Knowles and Elizabeth Brown, contraltos; Mr. Hain, Mr. Huehn and Norman Cordon, bass. To the chorus was added a group of more than 100 boys seated above the adults. Back of the boys was arranged a supplementary brass section. Mr. Titus was again at the organ.

Mr. Goossens welded all into one unit as he fashioned a closely knit and breathtaking performance. There was moment after moment when the music reached almost indescribable beauty; there were many times when the soloists stood forth in individual glory, and there were repeated instances in which the choral effects were nothing less than enchanting. Moving through all this grandeur with complete control of every facet and nuance Mr. Goossens came finally to the 'Chorus Mysticus'. This, it seemed, offered the final test. He met it superbly.

## Flagstad Sings Arias

The third concert, played in Music Hall on the afternoon of May 4, gave the Cincinnati Symphony an opportunity to display its talents in an impressive manner. In addition to the superb performance of the orchestra, Mme. Flagstad was heard in her own medium, a pair of Wagnerian arias. In the 'Love Death' from 'Tristan and Isolde', the rich quality of her voice, the exquisite style of her interpretation, the clarity of her diction, the expressiveness of her singing were displayed in a refreshing simplicity. She was also heard to rare advantage in 'Senta's Ballad' from

'The Flying Dutchman' and in a recitative and aria from Beethoven's 'Fidelio'. A justly deserved ovation was given her.

Supporting Mme. Flagstad in the excerpt from 'The Flying Dutchman' was Elizabeth Brown, contralto, who gave a polished performance of the minor role. A well balanced chorus of women's voices took the part of the maidens in 'The Flying Dutchman' excerpt.

The orchestra under Mr. Goossens, gave an inspired reading of the tone poem, 'Thus Spake Zarathustra', of Richard Strauss, winning tumultuous applause. The various choirs of the ensemble were in perfect accord, for Mr. Goossens held the whole assemblage under exact control, welding the performance into one unit of exquisite beauty.

The responsiveness of the orchestra was again noted in the Prelude to 'Lohengrin' and in the Prelude to 'Tristan and Isolde', giving to each of these a musical distinction which has become associated in the minds of patrons with the best traditions of the Festival. Mr. Goossens chose the greatest of the four 'Leonore' Overtures of Beethoven, the No. 3, to open the concert, and again the orchestra acquitted itself superlatively.

## Four Composers Entertained at Beethoven Association

The Beethoven Association gave a cocktail party at its New York clubhouse on April 29 in honor of four composers whose works are being currently performed. They were Ernst Levy, whose 'Hymnus Symphonius' was given recently by the Dessoff Choirs; Gian-Carlo Menotti, whose radio opera, 'The Old Maid and the Thief' was broadcast by NBC; Douglas Moore, whose 'The Devil and Daniel Webster' will have its premiere by the American Lyric Theatre on May 18, and Clarence Loomis, whose 'Susanna, Don't You Cry' will be presented by the same organization on May 22.

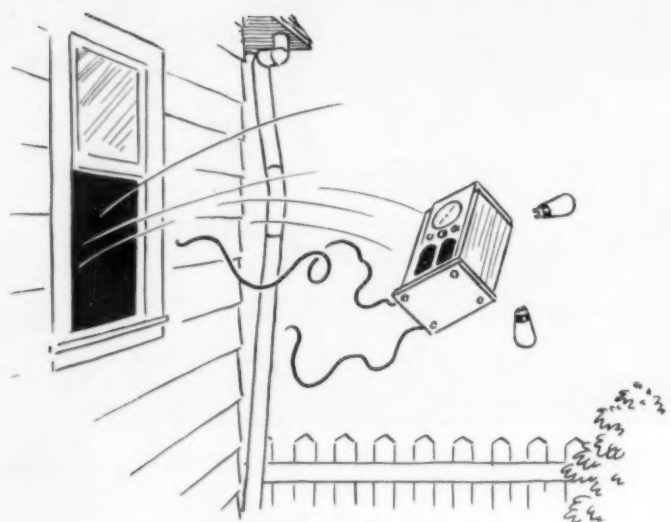
The photograph of Ernest Schelling on the front cover is by Herbert Mitchell, New York.



Opera Plots



Octave Falsettos at the End of Irish Songs



All Request Programs

## Some Pet Aversions

DRAWINGS BY  
GEORGE HAGER



Those Mozart Trilling Cadences



All-Chopin Programs



Those Mozart Trilling Cadences



Crossed Hands Piano Compositions



Meow-ing Octave Passages on the Violin





## Dear Musical America:

Well, the New York World's Fair is open, and the ice is broken. Or at least by this time, with the weather what it is, it's thawed a bit. One of my imps spent the entire opening day on the fair grounds and shuddered at the remembered chill as he told me his story. It seems that the sun shone brightly all during the ceremony at the Temple of Religion, which really got things under way, but once the purely mundane and official events began, uncertainty was the keynote of the weather. And by the time he'd crept miserably into corners to avoid the rain, spent hours trying to find sanctuary for sore feet and muscles and at last crawled wearily into his seat in the Hall of Music for the opening concert by the New York Philharmonic-Symphony, the dampness in the newly finished, unheated hall was almost too much for him.

However, his were not all unhappy memories. There were extra-curricular musical notes injected into his experience all through the day. He insists that the theme song of the fair is not, as might be expected, Beethoven's Fifth Symphony (which was played at the opening concert) nor even the 'Star-Spangled Banner', which naturally was to be heard in every ceremony all day, but a little motif which ran ubiquitously through the welter of human and mechanical noise and music. It is the song of the transportation trains, whose horns are tuned to play a little strain from 'The Sidewalks of New York'. 'Tum-ti-tum-ti-tum-ti'—'Boys and girls together'—it haunted him all day and evening. You can't miss it.

He remembers the shock of seeing the dignified Hugh Ross, who had conducted the Schola Cantorum in the musical portion of the dedication of the Temple of Religion, being hustled after the ceremony through the crowd in the side-seat of a policeman's motorcycle, surrounded by baggage and clinging precariously to his dangerously tilting seat—an official but uncomfortable means of quick transportation to another engagement. He recalls with wicked amusement the melodious "moos" of the cows tethered within a milk exhibit's confines, as gentle and presumably unintentional punctuations of the official speeches being broadcast over the entire grounds.

He had an early morning glimpse of Olin Downes, music director for the fair, hurrying down the Constitution Mall on official business and looking worried and preoccupied, and a later glimpse at

the concert, when Mr. Downes was all smiles, possibly because a day of harassment had been got through satisfactorily. He didn't hear the sounds of the cosmic rays, which were supposed to be audible for twenty miles, because he was comfortably resting his weary bones on a bench in the New York State Exhibit. But the boom of the fireworks penetrated even into the sacred confines of the Hall of Music as an accompanying accolade to Beethoven.

One sanctuary of the long day was the WPA building, where an open court, furnished with benches, provided a place to sit down. There was music there, too, a small ensemble that played merrily away. Some of the nation's sailors came to the doorway of the court as my imp was resting gratefully therein, took a curious glance around and then looked horrified.

"Gosh, music!" breathed the gobs. "Let's get out of here!" And they did, fast, while my imp speculated sadly upon the cultural loss to a fraction of our navy.

The imp's keenest envy was directed towards Mayor Fiorello H. LaGuardia, whose energy seemed to be unflagging throughout the day. Not only was he on hand to make most of the speeches required of him, but he appeared at the concert, fresh as a daisy, to conduct the opening fanfare and the national anthem. My imp would like the Mayor's recipe for doughtiness, in case he has to spend another day at the fair.

\* \* \*

Probably only a few in the audience at Carnegie Hall for the Dessoff Choirs concert recently realized that they were hearing Ernst Levy in two capacities. The distinguished Swiss composer, who now lives in Paris, had come over to hear Paul Boepple conduct his 'Hymnus Symphonius', and, the piece duly performed he rose and took a bow from the box where he was seated. Immediately after came the intermission, and Mr. Levy went back stage. I wonder if anybody noticed, in the Mozart 'Vesperae Solennes de Confessore' which was sung after intermission, that there was one extra member in the bass section of the A Cappella Choir. Yes, it was Mr. Levy. Simply for the fun of the thing, he had rehearsed the work a couple of times with Mr. Boepple, and sang it proudly at the concert. The bass who sat next to him confided to a mutual friend that Mr. Levy is a "demon sight-reader" and didn't even need the rehearsals to sing his part perfectly. Mr. Levy thought it was a grand experience to join the ranks for once instead of standing out front. He is, you see, the conductor of the Choeur Symphonique in Paris.

\* \* \*

You should have seen one of our reviewers preening himself in the foyer of the Metropolitan on the night of the opening of the World's Fair Wagner cycle, when Lauritz Melchior sang Lohengrin in the presence of the Crown Prince and Crown Princess of Denmark. Why? Because he apparently was the only one of the newspapermen who knew that the national air played between the Danish hymn and "The Star-Spangled Banner" in the little ceremonial that preceded the opera was the national air of Iceland. Probably it never had been heard in these surroundings before; and to the best of my knowledge and belief it isn't taught young America in the schools. Many listeners at the opera jumped to the conclusion that this unknown air must be Norwegian, because of the presence in the city (though not at the opera) of the Crown Prince and Princess of Nor-

way. But the reviewer in question was able to disabuse those who questioned him—how could they possibly make such a mistake?

But how did he come to know? Whence and how acquired, this super-usual erudition? Let me whisper something, that I would not like to have repeated anywhere. Five minutes, two minutes, one minute, ten seconds even, before Erich Leinsdorf lifted his baton

the encounter is not a part of the story.)

The bust, said to be a good one, now stands in the Stockholm Concert Hall, and if you ever see it, you'll know how Toscanini's expression got that way.

I shudder to think of the wrong dates we all went about stocking up in our pre-Slonimsky years.

Consider for a moment the following letter which your editor recently received

## SCHERZANDO SKETCHES

By George Hager

No. 64



"You could use a set of chimes—but, gosh, a diving bell—?"

for the orchestra to play that air, the reviewer in question didn't even know Iceland had a national hymn. But he happened to be standing over the orchestra pit and he could see what was printed on the music that was on the stands in front of the double bass players. He confessed as much to me. And then he added something that may amuse you. The players had before them books which contained the orchestral parts of many national airs, alphabetically arranged. In turning the pages that separated Iceland from the United States, one of the bassists went too far. Though what he played was just what all the other double bass players played—evidently he had no need of the notes—the music in front of him was labeled "Venezuela".

\* \* \*

Here's a new story about Toscanini, and I can't see any reason why it shouldn't be told. When the redoubtable Italian was in Stockholm some months ago, a well known Swedish sculptor named Aeldh wanted very much to do a bust of the conductor, and tried hard to make an appointment for a sitting. But Toscanini was always busy. And at rehearsals, his mobile face never crystallized into quite the expression that Aeldh wanted—a sort of fierceness and pride and domination. Finally, someone "in the know" arranged for a momentary meeting between the two men and advised Aeldh to grasp the conductor's hand very firmly and hold it a long time. "You'll get what you want," he said.

So the meeting came about, and Aeldh clung to Toscanini's hand in desperation. The maestro's face betrayed his feelings but the sculptor hung on for dear life. And went away completely satisfied. (How Toscanini felt about

ed and passed on to me—signed, I scarcely need tell you, by the indefatigable Slonimsky himself.

"In my quest of correct musical chronology," we read, "I delved into the early history of Jean Philippe Rameau. Grove's Dictionary, in a footnote to the article on Rameau, states that the date of Rameau's birth, Oct. 23, 1683, is found on the monument in Dijon, Rameau's birthplace. Inasmuch as all French sources give Sept. 25, 1683, not October, and the first edition of Grove also gives the September date, I decided to investigate.

"I wrote to Mr. C. Oursel, librarian of the Public Library of Dijon, requesting information, and in due time received a detailed report and a copy of the act of baptism. Contrary to Grove's indications, the Dijon monument bears no precise date, but gives only the year MDCLXXXIII.

"The commemorative plaque on Rameau's house in Dijon is inscribed: 'né le 25 septembre 1683.' The exact date of Rameau's physical birth is not given in the act of baptism, and it may have been a day or two before Sept. 25, 1683."

Now that we know a specific date on which Rameau was not born, Grove to the contrary, we may shudder in unison over the possible state of our personal chronology.

Better not try to falsify your age, whatever the urge, and do be careful about what is printed on your tombstone, what with Nicolas Slonimsky on the job, warns your

*Mephisto*



# RADIO OPERA BY MENOTTI HAS WORLD PREMIERE

**'The Old Maid and the Thief'**  
Presented as Last of NBC  
Symphony Series—Work Is  
Amusing Farce With Adroit  
Musical Setting of English  
Text

By OSCAR THOMPSON

RADIO opera as a new form, and not merely an adaptation of stage opera, may be said to have "arrived" with the world premiere on April 22 of 'The Old Maid and the Thief' by Gian-Carlo Menotti, composer of 'Amelia Goes to the Ball.' The new work was given in concert form in Studio 8-H at Radio City, the performance serving as the final broadcast of the NBC Symphony's Saturday night series.

Present in the studio was an invited audience that included many distinguished musicians. It received the opera with every ostent of enthusiasm. The young composer—he is only twenty-seven—was called forth repeatedly to bow, along with the conductor, the singers and the narrator. The players of the NBC Symphony were summoned to their feet to share in the applause. The performance consumed just an hour.

Alberto Erede, formerly of the Salzburg Opera Guild, conducted. Richard Leonard had charge of the production, which, while it did not include any stage "business," involved the use of various sound effects to convey the suggestion of it for those listening on the air. The singers were in costume and indulged in a few gestures and some facial by-play for the benefit of the studio audience, but they did their singing directly into microphones like any other radio vocalists. The cast was as follows:

Miss Todd, an old maid.....Mary Hopple  
Letitia, a domestic.....Margaret Daum  
Miss Pinkerton, a gossip.....Dorothy Sarnoff  
Bob, a tramp.....Robert Weede  
Narrator.....Joseph Curtin

The participation of the narrator, though limited to brief explanations of the fourteen scenes into which the work is divided, was what gave the work its distinct radio character. He did not tell the story—much less sing it, after the fashion of narrators on the concert stage—but provided the setting for the air listeners, a few words sufficing to shift the scene. The story was, in fact, told in detail before the opera began by another speaker—something which seemed entirely unnecessary in view of the clarity of what followed.

The good points of Mr. Menotti's work begin with the text. It is witty, succinct and eminently singable. The composer is his own librettist, as he was for 'Amelia Goes to the Ball'. As was to be expected, the words were more infallibly clear to those listening on the air than they were to those in the studio. It was for the air listeners that the work was designed and it was for them that the principals sang directly into microphones.

## Opera Has Farcical Story

The farcical plot is a clever one. The old maid, Miss Todd, and her pretty young domestic, Letitia, are lonely because neither has a man. Bob, a young tramp, asks for a night's lodging and is put up for a week. Neighbors are given to understand that he is a cousin from Australia. The gossip, Miss Pinkerton, tells Miss Todd that there is an escaped jailbird lurking in the vicinity. Both Miss Todd and Letitia conclude that Bob must be the man. But, sings Letitia, it is better to be strangled by a man than live without one.

Bob has his breakfasts in bed and is



Gian-Carlo Menotti (Right), Composer of 'The Old Maid and the Thief', Is Seen Complimenting the Opera's Conductor, Alberto Erede. Below, Seated, Are Mary Hopple as Miss Todd, Dorothy Sarnoff as Miss Pinkerton and Robert Weede as Bob



Margaret Daum as Letitia. The Singers Were in Costume But There Was No Stage Action



Robert M. Fraser

ater—but preferably not in double bill with 'Amelia Goes to the Ball'. Musically they are too much alike. The new work was broadcast a second time on May 6.

## ONE ACT OF CYRANO SUNG

Concert Version of Part of Damrosch Opera Given as "Surprise"

As a "surprise" for its composer, part of Walter Damrosch's opera, 'Cyrano de Bergerac', was sung in concert form in Steinway Hall on the afternoon of May 1. An invited audience, which included close personal friends, heard the performance, which had been arranged by Yolanda Mero-Irion. Dr. Damrosch, who learned by chance of what was being planned only shortly before the event, briefly summarized the story of the opera, as adapted by the late W. J. Henderson from Rostand's play. He explained that the music had been quite generally revised in recent months, so that it was much changed from that heard when the work was given at the Metropolitan Opera House twenty-five years ago.

Robert Blatt conducted the "surprise" performance, which was confined to the first act and the second scene of the fourth act. He had prepared a two-piano arrangement of the orchestral score. This was played by Katja Andy and Walter Bricht. A small chorus was made up of singers from the Art of Musical Russia. The principals were Wilbur Evans, who sang Cyrano; Agnes Davis, Roxane; Brooks Dunbar, Christian; Maxwell Tree, De Guiche, and, in other parts, Devora Nadworney, Sam Adams, Boris Voronovsky and Nathaniel Sprinzena.

otherwise thoroughly spoiled. Though a temperance leader and a pillar of propriety, Miss Todd resorts to thefts to keep Bob supplied with everything he desires, finally raiding a liquor store after midnight to appease him when he confesses that what he really wants is a drink. All these misdeeds are assumed in the village to be the work of the escaped jailbird and the police order a house to house search. When Miss Todd and Letitia warn Bob, he makes it clear that he is only a harmless hobo. Moreover, he thinks Miss Todd ought to be locked up for her thievery. In great indignation over this "ingratitude" she goes to the police to have Bob arrested, whereupon Bob and Letitia loot the house and elope together, Bob having decided that if he is to be regarded as a criminal he might as well be one. Miss Todd returns to find herself doubly cheated. The opera carries a sub-title, "How a Virtuous Woman Made a Thief of an Honest Man."

The score has much in common with that of Mr. Menotti's earlier opera, 'Amelia Goes to the Ball'. There is the same expertness in the setting of dialogue; the same animation and fitness in the orchestral commentary. Voices and instruments are caught up in ingenious contrapuntal patterns, with many lively phrases in imitation and some droll jugglery in the tossing about of musical fragments.

## Score Has Amusing Details

Miss Todd and Miss Pinkerton have an amusing way of bringing up a favorite topic—"Isn't the weather awful?"—which in itself shows Mr. Menotti as a musical humorist. Miss Pinkerton's breathless

greeting to Miss Todd each time they meet is another clever bit of musical suggestion. Altogether droll is the musical background for the tense scene of the raid on the liquor store. When the excited Miss Todd, fearful of being caught in the act, exclaims that she has heard a noise, Letitia replies: 'That is only part of the orchestration'. Mr. Menotti's opera has its fair share of such wisecracks; and—for its purposes—a little more than its fair share of orchestration. At least for those in the studio there were times when the instrumental background seemed over aggressive.

As is true of 'Amelia', the score develops sentimental episodes of sustained melody—notably a long solo of yearning for Letitia, and a song of wandering for Bob. In these the smoothness and sweetness of the vocal-orchestral ensemble tends to disguise the rather commonplace character of the melodic invention. The music has something of personality and individuality, as well as noteworthy craftsmanship. It is not reminiscent, even though the old maid, Miss Todd, does call "Letitia! Letitia!" in accents of Elektra's call of "Agamemnon!"

The performance was a very good one.

Mr. Erede conducted with vitality and a sure hand. The NBC orchestra played as it was expected to play, exceedingly well. The singers not only gave the music its full due, but succeeded in communicating definite characterization by means of the voice alone.

It would seem altogether probable that with some readjustments 'The Old Maid and the Thief' might do well in the the-



**"A Voice of Exceptional Beauty"—Boston Transcript**

ERNEST

# MCCHESNEY

TENOR

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De Bellis

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**Excerpts  
From the Press**

**"McChesney Enthralls Audience"**

"The quality and power of Ernest McChesney's voice and the masterly way he handled it thrilled a large and appreciative audience. From the moment the artist appeared on the stage, he completely captured those present. The limpid, exquisite timbre of his voice, together with a most vivid and charming personality, made this one of the most outstanding concerts heard here in many years."—*Vicksburg Post*, April 21, 1939.

**"Tenor Makes Hit  
With Cape Girardeau Audience"**

"Of all the musicians the association has brought here in the last few years, McChesney proved most popular with the audience. He was recalled again and again and responded with one encore after another."—*Cape Girardeau Southeast Missourian*, March 21, 1939.

**"McChesney Concert  
Produces Ovation"**

"Technically excellent, McChesney possesses also the quality of rare personal charm. His refreshing and individual style warmed the audience with his first number, enabling the listeners to share with the artist his appreciation of the music. The singer's exceptional charm was demonstrated at the close of the program when the repeated encores of the audience threatened never to let him and his accompanist leave the stage. It was a thrilled and delighted audience which reluctantly permitted the curtain to fall on a musical experience which should add impetus to the association's success next fall."—*The Dalles Daily Chronicle*, April 1, 1939.

**"Noted Tenor in Fine Recital"**

"Ernest McChesney is a young man upon whom the gods have smiled. They have endowed him with priceless gifts, and he, in turn, is using his talents to excellent advantage."—*The Brantford Expositor*, March 14, 1939.

# COVENT GARDEN AND GLYNDEBOURNE COMPLETE PLANS

**International Situation Not Permitted to Interfere with Opera Season in England—Works to Be Given and Singers Are Listed**

By EDWARD LOCKSPEISER

LONDON, April 30.

IT is now five years since John Christie, owner of the Glyndebourne estate at a most beautiful spot in the Sussex Downs, near England's southern coast, built onto his country mansion a small opera house for the performance of Mozart's operas by the best procurable artists. Those who visited this dream of a place, this twentieth century equivalent of court opera saw, in 1934, an exquisite hall seating not more than 300 and a stage which, despite its small dimensions, was fitted with the latest devices for scenic production. Fritz Busch was the conductor and Carl Ebert, the producer. Two operas only were given. 'Cosi fan tutte' and 'Figaro', and the season lasted but a fortnight. Though the performances were badly attended, the press was rapturously enthusiastic over these highly polished festival productions in which Ebert and Busch had rivaled the level of Salzburg, creating spectacles perhaps even more remarkable than those seen in the former Austrian center because they were more intimate.

The next year the season was extended to four weeks, and to the minute repertory were added 'The Magic Flute' and 'Seraglio'. Still the attendance was poor; but in 1936 'Don Giovanni' was included in the Mozart cycle, the season lasted seven weeks, and the house was completely sold out. Mr. Christie resolved to enlarge his country opera house, and the auditorium was rebuilt to accommodate 520. In 1937 the five Mozart operas were repeated, and for the first time the management were able to record a profit.

## Repertory for 1939 Announced

In 1938 the Glyndebourne Opera ventured to give the first performance in England of Verdi's 'Macbeth', a memorable production that was everywhere hailed as a most brilliant success. Donizetti's 'Don Pasquale' was another addition and the seven weeks' season was again sold out long before the festival opened.

Still under the directorship of Fritz Busch and Carl Ebert, the Glyndebourne Opera, whose general manager is Rudolf Bing, this year will begin its season on June 1 with 'Figaro', and will continue until July 15, with 'Don Giovanni', 'Cosi fan tutte', 'Don Pasquale' and 'Macbeth'. Risé Stevens, the American singer who recently scored such a success at the Metropolitan as Octavian in 'Rosenkavalier', will sing Cherubino in 'Figaro' and Dorabella in 'Cosi'. The American-Italian Francesco Valentini will take the part of Macbeth in the Verdi opera. Nothing has been spared to make 'Macbeth' an impeccable spectacle, there having been twelve orchestral rehearsals, as many as twenty stage rehearsals and five entire days' light and technical rehearsals.

It was with regret that the Glyndebourne Opera was obliged to refuse an offer to appear at the Metropolitan Opera House in New York during the New York World's Fair; the stage was

A Scene from 'The Marriage of Figaro', Produced Previously at Glyndebourne and Scheduled to Open the 1939 Season



Photo Ilsebing

far too large to show these intimate Sussex productions to any advantage. But the management is noting with keen pleasure the increasing number of Americans who are attracted to Glyndebourne, and it sincerely hopes that a tour of the company in America may be organized in the future. During the forthcoming season, Alberto Erede, conductor of the Salzburg Opera Guild touring America, will relieve Fritz Busch as conductor of 'Figaro' on June 17 and June 25, and he will also take charge of 'Don Giovanni' on June 16 and 21.

## Roster of the Singers

Of the thirty-seven parts cast, twenty-three will be taken by British singers, among them John Brownlee, whose successes at Glyndebourne took him to the Metropolitan; Audrey Mildmay, Constance Willis, David Franklin, David Lloyd and Roy Henderson. The remaining parts will be taken by the Italians, Mariano Stabile, Salvatore Baccaloni, Dino Borgioli and Gino del Signore, by Danish and Icelandic singers, by the Austrian, Irene Eisinger and by the Americans mentioned above. All the operas will be sung in Italian. Patrons of Glyndebourne the world over will not fail to recommend these magically perfect productions to anyone who may be in London or the vicinity during the summer. Glyndebourne is some sixty miles from London, but there are agreeable facilities for transport and meals are served in dining rooms attached to the opera house during the hour-and-a-half interval.

## Czech Opera Visit "Postponed"

The international situation is not being allowed to interfere with the Royal Opera Season at Covent Garden, which is due to open on May 1, though it is now clear that those who counted on the visit of the Czech National Opera, which I reported recently, were rather too sanguine. The visit of the Czech Opera has been "postponed", and a repertory of fifteen operas has finally been settled. It consists of 'Don Giovanni', 'Tosca', 'Turandot', 'Aida', 'Traviata', 'Trovatore', 'Otello', 'The Ring', 'Parsifal', 'Tristan', 'Tannhäuser' and Smetana's 'The Bartered Bride', to be given in German.

The cast for the Smetana opera includes Hilde Konetzni, Richard Tauber and Fitz Krenn, who created a great impression when he sang Baron Ochs in 'Rosenkavalier' last year and whose

Kezal, the comic marriage-broker, is considered one of the most brilliant characterizations on the contemporary stage.

Ludwig Hofmann will be heard in the part of Gurnemanz and Torsten Ralf will be the Parsifal. Germaine Lubin, who two years ago appeared at Covent Garden with the Paris Opera Company in the leading role of Dukas's 'Ariane et Barbe-bleue', will be heard for the first time in German opera when she sings Kundry. Weingartner will make his first appearance as a conductor of opera in this country with the first night of 'Parsifal'.

## Lambert to Conduct

Constant Lambert, who has not hitherto conducted at Covent Garden in an International Opera Season (though he conducted 'Manon Lescaut' in the Winter season of 1936, and more recently appeared at the Royal Command Performance for the French President as Musical Director of the Vic-Wells Ballet) will conduct 'Turandot'.

'Tannhäuser', which has not been heard at Covent Garden since 1922, will bring to England for the first time a young soprano as Venus in Paula Buchner. Sir Thomas Beecham heard her on a recent visit to the continent and was impressed by the beauty and freshness of her voice.

The leading singers in 'Tosca' will be Gigli, Gina Cigna and Mario Basiola, baritone, new to this country, as Scarpia.

Jussi Björling, the Swedish tenor, will make his first appearance at Covent Garden as Manrico in 'Trovatore' and Caniglia, Gigli and Basiola will appear in 'Traviata'.

In 'Tristan' Germaine Lubin and Kerstin Thorborg will make their first appearances at Covent Garden in the roles respectively of Isolde and Brangäne. Lauritz Melchior will be the Tristan, Herbert Janssen the Kurwenal and Norman Walker King Mark. Sir Thomas Beecham will conduct. In the Covent Garden 'Don Giovanni' the cast will consist of Tauber, Cigna, Konetzni,

Pinza, Hilde Clairfried, Virgilio Lazari, Norman Walker and Aristide Baracchi.

## PHI MU ALPHA HOLDS MEMORIAL FOR DANN

Beta Epsilon Chapter Sponsors Program at New York University in Honor of Late Music Educator

A memorial service for Hollis Ellsworth Dann, head of the department of music educator at New York University and former state director of music of Pennsylvania, was held under the sponsorship of the Beta Epsilon Chapter, Phi Mu Alpha Sinfonia, at the Education Building of New York University on April 25. The principal address was delivered by Osbourne McConathy, former director of the department of school music of Northwestern University. Dr. Dann died on Jan. 3, 1939.

Members of the chapter participated in the musical part of the service, and a memorial tablet to Dr. Dann was unveiled. Dr. McConathy in his address praised Dr. Dann's services to the field of music education, emphasizing his interest in choral music and his skill in organizing the department at New York University which he headed for ten years.

## Victor Herbert Works Displayed in Washington

WASHINGTON, May 5.—The musical manuscripts of Victor Herbert have been placed on display at the Library of Congress in an exhibit commemorating the eightieth anniversary of the composer's birth. Consisting almost entirely of the Herbert holographs, the exhibit has been made possible by the writer's daughter, Mrs. Ella Herbert Bartlett, of New York. Included in the group are examples of Herbert's lighter dramatic works, symphonic pieces, a choral work and two grand operas.

A. T. M.



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# LA SCALA REVIVES 'FEDRA,' PIZZETTI'S FIRST OPERA

Stages d'Annunzian Tragedy on First Anniversary of Poet's Death — Performance Brings New Evaluation of Historically Significant Work

By GUIDO M. GATTI

MILAN, April 20.

**E**XACTLY one year after the death of Gabriele d'Annunzio—that is, on March 1, last—the Teatro della Scala (as it is now designated, and not Teatro alla Scala, as it was in the past) presented the d'Annunzian tragedy 'Fedra' in the musical setting of Ildebrando Pizzetti. This work had had its baptism almost exactly twenty-four years before in the same theatre. As is generally known, it constituted Pizzetti's first theatrical effort. In it he affirmed at once his personal—and, to be sure, theoretically debatable—conception of musical theatre, one contrasting sharply with the musico-dramatic esthetic then prevailing in Italy.

Although 'Fedra' was produced for the first time at an unfavorable moment for artistic discussion—the World War was raging and Italy was to plunge in two months later, in May, 1915, on the side of the Allies—it aroused a certain response and no little controversy. There was fervid defense, especially on the part of the younger element. The Milanese critics contested the esthetic consistency of the theories of music drama expounded by Pizzetti and denied the work any artistic vitality. (It is interesting to recall that the present General Manager of the Metropolitan, Edward Johnson, who was the fine and sympathetic interpreter of the part of Ippolito in that memorable premiere, was among the first convinced supporters of the validity of Pizzetti's ideas.)

## Begins New Era in Italian Opera

Time and Pizzetti's subsequent achievements have proved the critics' acrid denigrations unjust. In his later works Pizzetti, whom Gabriele d'Annunzio, after his fashion, had called Ildebrando da Parma at the time of 'La Nave' and 'Fedra', went on fulfilling and maturing his ideas of musical dramaturgy, steadily deepening their essential lineaments. But, though Pizzetti in the interim has furnished us still clearer and more brilliant affirmations of his ability to create dramatic characters—with such works as 'Debora e Jael' (1922), 'Lo Straniero' (1930), 'Fra Gherardo' (1928), 'Orseolo' (1935)—and will doubtless very soon give us another in 'L'Oro', a drama of profound human and religious feelings, we can still regard 'Fedra' as one of purest and most revelatory works of Pizzetti, and, for that matter, of our time.

Historically, 'Fedra' inaugurates a new era of Italian opera. It is enough to recall what was done in Italy after 'Falstaff' (1893) to realize the importance of the composition and emergence of 'Fedra'. For dramatic subject, nobility of text, coherence of style and language, and congruous musical expression of the psychological attributes of the characters (including the crowds—the chorus—which actually assumes the function of a protagonist), 'Fedra' immediately strikes anyone making a study of *fin de siècle* operatic composition in Italy. It can impress



Ildebrando Pizzetti



G. F. Ghedini



Ghedini's 'Maria d'Alessandria,' Also Given in Milan, Proves Noteworthy Among Recent Italian Works Composed for the Theatre

There are no separate examples of sustained song. Rather is it one long song permeating the musical texture, a running vein feeding every phrase, every gesture of the characters. Someone many years ago defined the language of 'Fedra' as "musical prose",

and at the same mislead those who are accustomed to limiting the history of Italian opera to the Nineteenth Century—and even to the last quarter of that century—ignoring everything that had previously been accomplished.

## 'Fedra' Had Its Influence

'Fedra' does not come as a surprise. It is not the product of an impromptu illumination, destined to remain isolated, but the sign of an incipient "renewal", the fruits of which can be seen in the years following. Even those reluctant to speak of a true Pizzettian school (though it is possible to establish more than one common tie among many recent compositions and a certain esthetic climate deriving from Pizzetti's work) cannot deny the dramaturgical influence of 'Fedra' and 'Debora' upon many young, and less young, Italian composers. At times it is rather a spiritual orientation than a strictly stylistic or technical kinship. But it is precisely because of this application to a broader field that Pizzetti's influence strikes us as more certain and considerable.

This is not the place—admittedly—to discuss Pizzetti's operatic esthetic, and particularly how it is applied in 'Fedra'. We can merely point out that the things that impress us most in this work (after twenty-four years of varied experience, triumphs and delusions, changes and revolutions in taste) are its perfect dramatic coherence, its absolute rhythmic continuity, and a dramatic structure so knit that there is no passage, no slackening of the pace, no lyric stasis that impairs the rhythm.

because of the absence of strophe and rhyme, but rarely has prose been so winged and vibrant and rich in poetic leaven. The composer seizes every opportunity to heighten the tone of the dramatic situation, even where illustrative description weakens it, but he does not substitute the rhetoric—so much more facile and dangerous—of the music for that of the poetry, as has tempted others who have set d'Annunzian texts. Indeed, we should say that the more the text tends to eloquence and stress, the more the composer guards against abandoning himself to a surge of uncreative sound, even at the cost of producing occasional monotony, especially where the words crowd thickly and the poet indulges in piling verbal image upon image.

The performance of 'Fedra' at La Scala, under the direction of Franco Capuana, was good on the part of the orchestra, fair on the part of the singers, and deficient on the part of the chorus. However, the public response was very cordial, and the composer, who was present, was called to the stage, together with the principal singers.

## Ghedini Opera at La Scala

About two months ago we reported the success of G. F. Ghedini's new opera, 'Re Hassan' at the Teatro della Fenice in Venice. A few evenings ago we had occasion at La Scala to witness the performance of another work by the same composer, 'Maria d'Alessandria', which had been produced for the first time in September, 1937, at the "Teatro lirico delle Novita" in Bergamo. (For the benefit of those who

Scenes from La Scala Productions. Above, Act II of Ghedini's 'Maria d'Alessandria'. Left, Act I of Pizzetti's 'Fedra'

may not know, this institution was recently founded and already boasts some beneficial results. Its aim is to present new operas by young composers or by composers not yet sufficiently established in the operatic field to command attention in the larger houses. In short, it is a sort of experimental theatre that can serve genuinely gifted composers as an excellent spring-board from which to leap to higher summits.) The public accorded 'Maria d'Alessandria' a rather tepid welcome, but we think, nevertheless, that this opera deserves serious consideration and that the public will have to revise its judgment. 'Maria d'Alessandria' is no masterpiece, but it is certainly a work which, besides containing some pages of authentic beauty, reveals an artistic integrity and musical temperament of the first order.

For protagonist the librettist, Cesare Meano, chose the redeemed sinner Mary of Egypt, who had already captured the musical imagination of Ottorino Respighi ('Maria Egiziaca'). But Meano modified the narrative conspicuously—that is, as the narrative was handed down by the hagiographers—creating a heroine of somewhat more subtly complicated motivation. The action is briefly as follows: As Act I opens a ship loaded with pilgrims from Alexandria bound for the Holy Land, is about to weigh anchor. The owner of the vessel, the Greek Dimo, encounters the courtesan Mary of Egypt and persuades her to undertake the pilgrimage—of course as a sort of caprice for a woman longing for new and unexpected things. Among the departing pilgrims are a Father and his Son, the former recently saved by divine intervention from killing his son in a moment of fury.

## Mary of Egypt Appears

When Mary suddenly appears at the foot of the Sphinx everybody draws back hastily, regarding her as an incarnation of the devil. But the woman manages to board the ship (Act II) and hides away in the hold with Dimo. The pilgrims on deck curse the sinner and implore God to save them from her and from temptation. The Father surpasses the others in his fury against the woman, but Dimo seizes him

(Continued on page 33)



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—Quebec Chronicle-Telegraph

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—Sydney, N. S. Post-Record



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—Syracuse Herald (N.Y.)

"Delightful. Miss Weymer pleases with her personality as well as her playing every moment while she is on the stage."

—Binghamton Press (N.Y.)



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—New York Times

"She essayed the difficult Mendelssohn 'Concerto,' a composition before which adult performers have been known to quail, but her victory over its intricacies was complete."

—Evening Star (Washington, D.C.)

"She displayed considerable musicianship, technical fluency, and intelligence in her readings."

—New York World-Telegram



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—New York Herald-Tribune



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—Raleigh (N.C.) Times

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—Norfolk (Va.) Pilot



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Olin Downes, *Times*, Feb. 8, 1939.

"... Performance marked by executive and interpretative unity and sympathetic understanding."

Francis D. Perkins, *Herald-Tribune*, Feb. 8, 1939.

"Devotees of old music sometimes wonder why any more music should be composed. Dip almost anywhere into the past, and unfamiliar music can be found that ought not to be permitted to die or languish unheard... Miss Farnsworth sang old airs by Monteverde, Dr. Arne, John Ott, Lulli and Pergolesi, together with traditional songs of unknown authorship. Hers might be described as a viola voice... the singer's delivery of her music was marked by a sense of style."

Oscar Thompson, *Sun*, Feb. 8, 1939.

"... The program was thoroughly delightful. The quintet is a highly efficient group of first-class musicians ardently devoted to their work."

Louis Biancolli, *World-Telegram*, Feb. 8, 1939.

"... Both the Telemann suite and the Reincken sonata were expertly played by the quintet... the audience was large."

Noel Straus, *Times*, March 27, 1939.

"... The ensemble was again an admirable one, both as to tonal quality and the unity of the playing."

Oscar Thompson, *Sun*, March 27, 1939.

"... The quintet is a cultured ensemble whose fine musicianship and faultless co-operation were enjoyed by a huge audience... Miss Farnsworth's glowing, fresh soprano voice gave utterance to groups of delightful romances and airs..."

Journal-American, March 27, 1939.

"... The ensemble's effective performances were in great part due to their splendid co-operative efforts. The combination of instruments was unusual..."

World-Telegram, March 27, 1939.

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## LOS ANGELES HEARS NEW WORK BY TOCH

### 'Idle Stroller' Given by Philharmonic Under Klemperer—Orchestra Ends Year

LOS ANGELES, May 5.—The Los Angeles Philharmonic, Otto Klemperer conductor, rang down the curtain on its twentieth season with the final pair of popular-priced concerts on April 28 and 29. The program included Mozart's 'Jupiter' Symphony, Beethoven's Seventh, and Haydn's 'Cello Concerto in D, with Alexander Borisoff as soloist. Mr. Borisoff, who is the orchestra's first 'cellist, had written new cadenzas for the concerto and was loudly acclaimed for his brilliant performance.

The final pair of concerts in the regular subscription series was given in the previous week, with Artur Schnabel as soloist in two piano concertos. It also marked the first performances of a new work by Ernst Toch, Austrian composer, now residing in Los Angeles.

Mr. Schnabel's playing of Beethoven's Concerto in G and Mozart's in B Flat (K. 595), remains one of the highlights of the entire season. Friends and artistic colleagues for many years, Mr. Klemperer and Mr. Schnabel were one in thought and feeling and gave inspiring performances. The Beethoven was set forth with all the nobility of utterance that it possesses, and the Mozart was exhilarating in its freshness and purity of classic style. The audience was large and gave both soloist and conductor prolonged ovations.

#### Toch Music Is Fanciful

Toch's new work, entitled 'Idle Stroller', is a set of six short parts, or movements and represents the thoughts that come and go on one of his strolls near his Santa Monica home. The music is



Ernst Toch

fanciful, whimsical and often descriptive. Within the bounds which the composer set for himself, the work is wholly charming and delightful. A master of instrumentation in achieving color effects, Toch has utilized full orchestra and several added instruments to achieve his purpose. The six parts are as follows, 'The Start-off', 'Gossamer', 'Distant Memory', 'Striding Onward', 'Lingering Thoughts', 'Coming Home'. Toch acknowledged his appreciation from the stage. The orchestra was in fine fettle and showed the results of a season's arduous work under Mr. Klemperer's masterly leadership.

A review of the season shows that Mr. Klemperer has conducted sixty-four concerts since last November, and that the programs have included fifteen works new to Philharmonic audiences, including one world premiere and several listed as first American performances. Compositions by six American composers were played.

HAL D. CRAIN

## QUAKER CITY HAILS ORCHESTRAL FINALE

### Ormandy Pays Advance Tribute to Richard Strauss for His Birthday

PHILADELPHIA, May 5.—The Philadelphia Orchestra's home season came to a brilliant close with Eugene Ormandy conducting two concerts of music by Richard Strauss in the Academy of Music on April 28 and 29. The program marked (by anticipation) the composer's seventy-fifth birthday, which falls on June 11. Joseph Battista, Philadelphia pianist, appeared as soloist. The list follows:

#### ALL STRAUSS PROGRAM

'Till Eulenspiegel's Merry Pranks'  
'Burleske' for Piano and Orchestra  
'Ein Heldenleben'  
Waltzes from 'Der Rosenkavalier'

Notably impressive was the reading of 'Ein Heldenleben', and the performance of 'Till Eulenspiegel' projected the varying moods of the music clearly. Mr. Hilsberg, the concertmaster, played the elaborate solos in 'Ein Heldenleben' brilliantly. Young Mr. Battista revealed an admirable sense of rhythmic and dynamic essentials.

A varied program was offered at the concerts of April 21, 14, 22 and April 25 (the final Tuesday evening concert), with Mr. Ormandy conducting. The program comprised:

Symphony in C Major (B. & H. No. 97)  
Haydn  
Toccata, Variations, and Finale for String Quartet and Orchestra.....Berezowsky  
'Tapiola'.....Sibelius  
'Escales'.....Ibert  
'Rome-Palermo' 'Tunis-Nefta' 'Valencia'

Principal interest centered in Nicolai Berezowsky's work, which afforded substantial and pleasing musical material and treatment. Mr. Berezowsky, as second violinist of the Coolidge Quartet, took part in the performance and acknowledged the very cordial reception of his composition. The other works on the program found Mr. Ormandy and the orchestra in top form.

The Women's Committee of the Philadelphia Orchestra marked the thirty-fifth anniversary of its formation with a gala party in the Bellevue-Stratford ballroom on May 1. Acts and impersonations engaged various members of the orchestra.

WILLIAM E. SMITH

### San Francisco Opera Again to Visit Los Angeles

LOS ANGELES, May 5.—The San Francisco Opera Association, under the local management of L. E. Behymer, will return to Shrine Auditorium on Nov. 6, for a series of five performances, beginning with Wagner's 'Walküre', headed by Flagstad and Melchior. Other operas listed are 'Manon', 'Tristan und Isolde' and 'Trovatore'. Among singers to be heard are Lawrence Tibbett, Lily Pons, Ebe Stignani, Maria Caniglia, Giovanni Martinelli, Richard Bonelli, Kathryn Meisle and Mafalda Favero. Conductors will include Gaetano Merola, Gennaro Papi, Erich Leinsdorf and Edwin MacArthur.

H. D. C.



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## BOSTONIANS GIVE PENSION FUND CONCERT

Koussevitzky Leads Brahms's  
'Requiem'—Winter Series of  
Concerts Conclude

BOSTON, May 5.—The eighty-fifth concert in aid of the Pension Fund of the Boston Symphony was conducted by Dr. Koussevitzky on April 25. The program comprised the 'German Requiem' by Brahms. Assisting the orchestra was the Harvard Glee Club and the Radcliffe Choral Society, whose regular conductor is G. Wallace Woodworth. The soloists were Elisabeth Rethberg, soprano, and Keith Falkner, baritone. It was a gala performance. Dr. Koussevitzky has never done a more impressive piece of work with this combination of young choral singers.

The concluding report of the orchestra's activity for the season of 1938-'39 must be in the nature of a summary of achievement. In many respects the past year has been a notable one. Dr. Koussevitzky has brought forward new works which he deemed important, together with revivals of other works already in the library of the orchestra. One such work was that of Gabriel Fauré, which opened the following program played at the twenty-third pair of concerts on April 21-22:

'Pelléas et Mélisande'.....Fauré  
'The Tragedy of Salome'.....Schmitt  
Symphony No. 7 in C.....Schubert

Listeners doubtless found it difficult to dissociate the episodes of the opera in the musical portrayal by Fauré from that of Debussy. Debussy wrote entirely for the operatic stage; Fauré for the theatre. If this be settled at once in the mind of the listener, the complete harmony of the Fauré score is immediately apparent, and its close relationship to the text of the play is evident. It is music of appealing quality, but music which the undiscerning conductor may take too much for granted. Not so Dr. Koussevitzky, however, whose reading of the score was sensitive and illuminating.

## Schmitt Score Forceful

Again, in listening to the music of Schmitt, the hearer must be on guard lest he confuse the issues. As most persons know, the Schmitt score was written for and danced by Loie Fuller. It was later danced by Tamara Karsavina. Essentially a dance score, it is very rhythmic and as is so frequently the case, it sounds a little blatant in the concert hall, although none may deny the force of its climaxes nor the impelling drive of its measures. The performance given by Dr. Koussevitzky and his men was, to say the least, electric.

Virtuosity marked the performance of the Schubert symphony.

The final pair of programs in this series brought another revival together with well tried favorites:

'La Procession Nocturne'.....Rabaud  
'Gigues' from 'Images'.....Debussy  
'Daphnis et Chloé,' Second Suite.....Ravel  
Symphony No. 1 in C Minor.....Brahms

Rabaud was resident conductor of our orchestra for the season of 1918-'19, and those in the audience who recalled the Frenchman's impeccable musical taste were prepared for the suavity of the opus from his hand. Dr. Koussevitzky appeared in complete sympathy with the music and the performance was excellent.

The remaining works were offered in this orchestra's best form, which is superb. There was an ovation for the

orchestra and its distinguished conductor at the close of this twenty-fourth program.

The Monday-Tuesday series of six pairs of concerts given by the Orchestra closed on April 17-18, with Dr. Koussevitzky conducting and Frank Glazer, American pianist as soloist. The program included the Prelude to 'Khovantschina' by Mussorgsky, the Brahms Piano Concerto No. 2 in B Flat, and the Tchaikovsky Symphony No. 4 in F Minor. Dr. Koussevitzky was given an ovation at this concert which he conducted in a manner which justified the enthusiasm. Frank Glazer of Wisconsin, had been heard here in recital. This was his first appearance with the orchestra, and he revealed a commendable technique and understanding of the chosen concerto. Mr. Glazer was warmly received by an applauding audience.

GRACE MAY STUTSMAN

Charleston String Symphony Ends  
Season

CHARLESTON, S. C., May 5.—The Charleston String Symphony, conducted by Tony Hadgi, presented the final program of its season on March 20 at the Dock Street Theatre, with David Sackson, violinist as soloist. Lily Strickland's 'Arab Shepherd's Song' and two movements from her 'Carolina Suite' were performed for the first time, as well as Mr. Sackson's arrangement of the Bach Adagio from the 'Goldberg' Variations for harpsichord. Works by William Boyce, Purcell, Pietro Nardini and Lully were also heard.

## Returns from Vacation



George Engles

Returning from a holiday, George Engles, managing director of NBC Artists Service, reports that the 1938-39 season has closed with a record gross income of \$1,500,000.

## Trios to Play at World's Fair

Two instrumental trios have been chosen to play at the Metropolitan Life Insurance Company's exhibit at the New York World's Fair from the opening of the Fair through October, the Beaux Arts Trio, Edith Schiller, pianist; Eudice Shapiro, violinist, and Virginia Peterson, cellist, and the Delphin Trio, Sarah Lewis, Dorothy Minty, and Olga Zundel.

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THE Philadelphia Opera Company is a resident non-profit organization the aim of which is to present well-rehearsed operas with casts entirely composed of singers living or studying in the Philadelphia area. Each member of the Company has agreed to cooperate in such a way that in one opera he may sing a leading role and in another performance a minor one, thus eliminating the star system. For the first time in Philadelphia's operatic history the young singer is being given the opportunity to do more than the usual minor role. The present Company of forty was chosen from over three hundred and fifty singers heard in audition. Further auditions for membership in the Company will be held at intervals for all desiring them.

## Acclaimed by New York and Philadelphia Critics

### PUCCINI'S "LA BOHEME"

(in Italian)

INAUGURAL PERFORMANCE  
January 19, 1939

"At the Academy of Music last night a new opera company was launched with a performance of 'La Bohème.' Puccini's opera was sung in the original Italian with a complete cast of Philadelphia singers. A sold out house received the offering with an attention and enthusiasm that argues well for the future of the undertaking."

"The object of the new Philadelphia Opera Company is to present opera at moderate prices, the entire company being recruited from Philadelphia and its environs to develop an ensemble that can produce an important and varied repertory without recourse to anything resembling the star system. Though many prominent citizens are keenly interested in the undertaking, there is no sponsorship or connection with any music school or other musical organization."

Pitts Sanborn, New York World Telegram, Jan. 20, 1939.

"The performance of 'La Bohème' at the Academy of Music, last night, was something of a revelation."

"It represented the fulfillment of an idea which took form earlier in the season in the minds of C. David Hocker and Sylvan Levin. These gentlemen, both familiar figures in the musical life of the city, shared the conviction that a local company composed exclusively of resident singers was not only possible but desirable. They were aware that the absence of 'name' singers would mean a change of emphasis in matters operatic. A well knit ensemble would have to be substituted for the star singers. A unified and freshly studied stage production must take the place of the routine to which star singers are accustomed and which is essential when only one or two full rehearsals are possible."

"Last night's production was an impressive demonstration of the validity of the ideas, both on the stage and at the practice. It was remarkable for its unity, its vitality and its freshness. The cast was composed entirely of young singers who had been carefully prepared as a unit by Mr. Levin and Dr. Hans Wohlmuth, the company's stage director."

Henry Pleasants, Philadelphia Evening Bulletin, Jan. 20, 1939.

"Of the many local opera companies which have appeared from time to time in Philadelphia, none had so auspicious an opening as that which the Philadelphia Opera Company gave with its performance of Puccini's 'La Bohème,' at the Academy of Music last evening."

"The Academy was sold out and there was no 'paper' in the house. The audience was as enthusiastic as it was large, and frequently interrupted the action with applause, although the principals made it apparent that they preferred the applause to come at the close of the act, several times refusing to come 'out of character' to acknowledge it."

Samuel L. Laciari, Philadelphia Evening Public Ledger, Jan. 20, 1939.

### PUCCINI'S TRILOGY

"THE CLOAK" • "SISTER ANGELICA" • "GIANNI SCHICCHI"  
(First Complete Performance in English in America)  
March 30, 1939

"Sylvan Levin, conductor, fulfilled an old ambition last night by presenting opera in English and proving to an audience at the Academy of Music that to understand the words is to appreciate the work more fully."

"The Philadelphia Opera Co., a group whose entire cast is recruited among singers living or studying in this area, presented Puccini's seldom played trilogy—'The Cloak' (Il Tabarro), 'Sister Angelica' (Suor Angelica) and 'Gianni Schicchi'—in the first complete English version ever heard in this country."

"The trilogy was the new company's second presentation, following 'La Bohème,' sung in the original Italian several months ago, but the entire performance showed a polish not usually found in such purely local operatic endeavor."

"The three one-act operas were well cast, with cleverly designed sets—'Schicchi' being laid in an ultra-Victorian bedroom rather than in the thirteenth century setting of the libretto—and the orchestra gave capable support to the performance."

Pitts Sanborn, New York World Telegram, March 31, 1939.

"... The performances were exceptionally well staged. ... The strength of a no-star company lies not so much with individuals as with the group, and in the present instance the spirit and the enthusiasm of the ensemble was the outstanding characteristic of the performances. Much of this was doubtless due to the intelligent and authoritative direction of Sylvan Levin, the musical director, and to Dr. Hans Wohlmuth, who was in charge of the stage."

Henry Pleasants, Philadelphia Eve. Bulletin, March 31, 1939.

"... A near-capacity audience was on hand to sample something of a rarity in operatic literature—a full-length production of Puccini's 'Trilogy,' 'The Cloak,' 'Sister Angelica' and 'Gianni Schicchi.' To add to the novelty of the occasion all were sung in English."

"... Last night's performance in every way confirmed the suspicions aroused by the organization's opening 'La Bohème' last January, namely, that in the Philadelphia Opera Company this city's opera lovers have finally found the answer to their prayer for first-class fare at popular prices."

"There was the same fresh, unhackneyed and youthful approach in all departments; the same grateful evidences of Stage Director Hans Wohlmuth's skill back of the footlights, and Conductor Sylvan Levin's expert and sensitive ministrations in the musical direction."

Edwin H. Schloss, Philadelphia Record, March 31, 1939.

"How proudly and professionally this city can serve grand opera was again successfully demonstrated by the Philadelphia Opera Company when it gave Puccini's three one-act operas, 'The Cloak,' 'Sister Angelica,' and 'Gianni Schicchi,' in the Academy last night. ... Stage Director Hans Wohlmuth, who achieved the novelty of staging the third act of 'La Bohème' entirely as a night scene in the opening offering of the Philadelphia Opera Company last Jan. 19, surpassed even that originality of idea last night. ... Sylvan Levin conducted all three operas with manifest familiarity of the scores, and a nicely adjusted sense of orchestral balance."

Linton Martin, Philadelphia Inquirer, March 31, 1939.

### SEASON 1939-40—Six Operas

ACADEMY OF MUSIC

Tuesday, Nov. 21—Faust

Tuesday, Dec. 19—Marriage of Figaro  
(in English)

Tuesday, Jan. 16—Madame Butterfly

Tuesday, Feb. 6—La Traviata

Tuesday, Mar. 12—Die Fledermaus  
(in English)

Tuesday, Apr. 2—Carmen

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Photo by Wm. Stone, N. Y.

## JULIUS SHAIER

### VIOLIST

**New York Times:** Julius Shaier, violist, gave a successful first recital in Town Hall. Mr. Shaier is the fortunate possessor of a fine Gagliano viola from which he drew a velvety, suave tone. Mr. Shaier's playing had style, refinement and expressiveness and was always technically secure and clean. Insight and emotional warmth marked all that he attempted. He was particularly in his element in tenderly poetic music like the first movement of the Brahms. The two brooding, slow movements of the Hindemith second sonata for unaccompanied viola were expertly presented as was the difficult penultimate movement in which the speedy figuration was handled with admirable lightness of bow and fleetness of finger. (Noel Straus)

**New York Staats-Zeitung:** One could again enjoy the wonderful sonority of the viola which in some respects is more objective and sincere than the violin. Julius Shaier is a master on this instrument . . . deep, soulful playing.

**New York Post:** Mr. Shaier is an expert violist, playing with brilliant tone and virtuosity.

**New York Sun:** Mr. Shaier brought to the Brahms a rich tone and suavity of style. (Oscar Thompson)

**New York World-Telegram:** Mr. Shaier obtained admirable results in his delivery of a taxing program for the viola. His performance of the Creston work was given a rousing reception.

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## Williamsburg Festival, by Candlelight, Reveals Beauties of 18th Century Music

Works by Balbastre, Pepusch, Avison, Tassarini and Geminiani Surprise Audiences Drawn from Many States

By CARLETON SPRAGUE SMITH

WILLIAMSBURG, VA., May 1.

THE Williamsburg Spring Festival this year was again under the direction of Ralph Kirkpatrick. He was assisted in the four concerts given April 20 and 23 (repeated April 27 to 30) by Lois Wann, hautboy, Mrs. Hildgarde Donaldson and Mrs. Lois Porter, violins, and Aaron Bodenhorn, 'cello. The Governor's palace was once more lighted with candles and people came from many states to listen to the old music which echoed in Williamsburg 200 years ago. Perhaps the most remarkable fact about these festivals is the quality of the music, for the compositions performed would do credit to any Eighteenth Century concert, let alone one connected with Williamsburg.

As happened last year, there were some surprising revelations. The outstanding "finds" of the festival were Messrs. Balbastre, Pepusch, Avison, Tassarini and Geminiani—names not unknown, but composers little performed in concerts of old music today.

Claude Balbastre (1729-1799), the pupil of Rameau, had a keyboard style which is extremely effective. He was fond of full, rich chords and suspensions and possessed a grandiose quality lacking in many Eighteenth Century French musicians. This, combined with instinctive good taste, leads to happy results—and the 'Pièces de Clavecin' heard at Williamsburg can rank with the best keyboard pieces of their day. Thomas Jefferson possessed Balbastre's works in his library and they speak for his excellent taste.

### Oboe Sonata by Pepusch Delights

John Christopher Pepusch (1667-1752) is remembered as the editor of 'The Beggar's Opera' (1728) and the author of a 'Treatise on Harmony' (1731), but his instrumental music is very little known today. His Oboe Sonata in F is a delightful work, however which deserves a republication and Miss Wann was warmly applauded for her excellent performance of it. There is a quality about wind instruments in general and the oboe in particular, which, when played with the harpsichord, is utterly charming. The sad beseeching, plaintive tone in the adagios is finely contrasted with the sportive, light-hearted tone of the oboe in the allegros. Few instruments appeal more to listeners of old music.

Charles Avison (c. 1710-1770), like other Englishmen of his day, made the grand tour in Italy—returning to England with definite ideas on musical taste. He studied with Geminiani and in 1752 published the well known 'Essay on Musical Expression'. The praise he showers on his teacher and on Marcello, frequently to the detriment of Handel, is interesting and has led people to underestimate Avison's own abilities. Among his most significant publications were three sets of sonatas for harpsichord and two violins. The elaborate keyboard parts are written out in the manner of a piano trio, and the A Minor Sonata, Opus 8, No. 2, delighted an enthusiastic audience. This was music by an Englishman which could hold its own with the best.

Carlo Tassarini (1690-c.1762), a pupil of Vivaldi, was concertmaster in Venice for several years, traveling later in Germany and in Holland, where he finally died. He was responsible in part for the crystallization of the three movement form of the Violin Concerto. His music is vigorous and idiomatic and not too overburdened harmonically. His Oboe Sonata in A Minor performed at Williamsburg was in Jefferson's library.

### Geminiani's Chamber Music

And lastly there was Francesco Geminiani (1687-1767) who studied with both Corelli and Alessandro Scarlatti. Most of his life, however, Geminiani lived in London and Paris. Besides being an excellent theorist (his 'Art of Playing on the Violin, Guida Armonica and Art of Accompaniment' going through numerous editions), he was a first rate composer. Geminiani was one of the earliest to write chamber music using popular tunes. The piece on the old Scotch melody 'The Last Time I Came O'er the Moor' proved to be a charming mixture of the Italian trio sonata and a folk song. Geminiani had a brilliant talent—and this is one of his compositions we should like to hear again.

One speculative trio (a sonata in F) was ascribed to either Christoph Willibald Gluck (1714-1787) or Alessandro Besozzi (1700-1775). Both were known in Williamsburg and the riddle of why the same work should have been published in the Eighteenth Century with both composers' names on it, is puzzling. Publishers, however, were also unscrupulous in those days and the definite authorship is yet to be established. This reviewer votes for Gluck. If Besozzi could write such excellent music, he is indeed a forgotten master.

Mr. Kirkpatrick was in excellent form, playing Scarlatti sonatas, Rameau's 'Pièces de Clavecin' and the Balbastre works with authority and taste. It is rare to find a performer who is such a virtuoso and also knows the music and its history so thoroughly. Mr. Bodenhorn's role of continuo "re-inforcer" was a model of just balance. Mrs. Donaldson and Mrs. Porter played with spirit, accurate intonation and fine musicianship. The hautboy, however, aroused the most curiosity (with the exception of the harpsichord) and aided by Miss Wann's excellent handling made immediate friends of the audience.

### READ WINS SECOND AWARD

#### Composer to Travel and Study in Scandinavia Again on Cromwell Fellowship

Gardner Read, who recently returned from Europe after nine months of travel, study and visits at major music festivals as winner of a Cromwell Traveling Fellowship, will sail for Scandinavia early in July for two and a half months' travel and study on a second fellowship. Mr. Read studied composition with Ildebrando Pizzetti last March in Rome.

Performances of Mr. Read's works this season include one by the Buenos Aires Philharmonic of his Prelude and Toccata which was also played by the Oklahoma City Federal Symphony. The Boston Symphony performed his Suite for String Orchestra; the Illinois Symphony, with May Barron as soloist, played 'From a Lute of Jade'. Archer Lambuth performed the Passacaglia and Fugue for organ at the Chicago Organists' Convention.



# CLIFFORD CURZON

**"ARTIST OF PRIME IMPORTANCE . . . WHOSE PERFORMANCES WERE SPLENDID  
EXAMPLES OF EXPERT PIANISM AND TECHNICAL PERFECTION" — New York Times**

## IN RECITAL

*Town Hall, New York, February 26, 1939*



Pinchot

. . . at once established himself as an artist of prime importance. A supreme colorist, with an impeccable virtuoso technique, Mr. Curzon possessed that irresistible combination of power and tenderness, of vitality and subtle delicacy, that belongs only to the exceptionally gifted performer. A romanticist by nature, Mr. Curzon proved himself an ideal interpreter of Schubert in the four impromptus that make up the Opus 90 of that composer. Few pianists of the day have perfect control of nuance in prismatic softer tints, the invariably singing tone, the velvety fortissimo with strength behind it that gave the delivery of these familiar pieces unusual appeal, aside from the wealth of poetry and imagination that informed the sensitive readings accorded them. The impromptu in E flat major was a marvel of lightness and speed with a fascinatingly original conception of its central episode, while the sustained song of the example in G major boasted unwonted smoothness and plasticity of tone and grace of outline. The pastel tints chosen for these impromptus were abandoned for richer and more resplendent hues in the "Funerailles," "Petrarch Sonnet," No. 104, and "Mephisto Waltz" of Liszt, all of which exhibited the pianist's highly developed sense of style and his easy command of the keyboard in feats of dazzling bravura. The octave passages of the "Funerailles" went with fabulous lightness and address, and the "Mephisto" waltz was superbly envisaged.

*Noel Straus, N. Y. Times, Feb. 27, 1939*

Another new pianist of remarkable gifts has come on the scene. He is Clifford Curzon, who made his New York debut in Town Hall yesterday afternoon, after having toured the continent of Europe and appeared as soloist with orchestras in his native London. Not in many years has the Royal Academy of Music sent us an artist who has seemed more certain of high place, whatever the competition. Mr. Curzon was not long in demonstrating a sure and comprehensive mastery of the keyboard. He began his program by playing the so-called "Eroica" variations of Beethoven as they have seldom been played. Schumann's G minor sonata and Schubert's Four Impromptus confirmed the impression that here was no mere virtuoso of highly trained fingers but a lyric artist whose conceptions are distinctive and whose feeling for color and nuance is exceptional. . . . The enthusiasm indicated that the audience was well aware of being in the presence of an artist of present or future eminence.

*Oscar Thompson, N. Y. Sun, Feb. 27, 1939*

## WITH ORCHESTRA

*Carnegie Hall, New York, March 10, 1939*

Supplementing his successful New York debut in a Town Hall recital two Sundays ago, Clifford Curzon made his first appearance here as an interpreter of piano concertos last night at Carnegie Hall with the co-operation of sixty-five members of the Philharmonic Symphony Orchestra under the direction of Alexander Smallens. The English pianist began by giving a concerto in E flat by his compatriot, John Ireland, its first public hearing here and then turned to more familiar music, Mozart's concerto in A major (K. 488) and Tchaikovsky's concerto in B flat minor. . . . As before, Mr. Curzon's playing gave an impression of notable technical ability and musicianship. Ireland's music received a sensitive and persuasive introduction to its first American audience. . . . The first movement of the Tchaikovsky concerto was played with laudable vitality as well as technical mastery. . . . The cadenza was played with an ingratiating tone and finesse of shading, which also marked the lyric second movement of the Ireland concerto. . . . There was a large and applaudive audience.

*N. Y. Herald Tribune, March 11, 1939*

. . . The predominant items in Mr. Curzon's lengthy list of technical attainments are peerless digital fluency and a beautiful tone. . . . What Mr. Curzon has that no one else has, and that, after all, is what the public wants most, is his personal artistry. Puts new life into old notes.

*Edward O'Gorman, N. Y. Post, March 11, 1939*

. . . authentic distinction and grace. . . . So brilliant and fiery was his performance that it seemed as though the audience never would stop recalling the player.

*Pitts Sanborn, N. Y. World-Telegram, March 11, 1939*

. . . revealed some new details of his musicianship and technical equipment, achieving grandiose effects with his resilient and agile fingers, together with fundamental rhythmic urge and energy. . . . His capacity for nuance and the attaining of a lovely singing tone was exhibited in the Mozart number, which he played with crystalline articulation, bestowing on its three charming movements an abundance of artistic resource in phrasing, accent and expression.

*Grena Bennett, N. Y. Journal and American, March 11, 1939*

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# Earl Maiman

Pianist

Will play in the United States Season 1939-1940 following a phenomenally successful European Tour where he played in Paris, The Hague, Budapest, Warsaw, London and other cities Paris:

Technique easily dominated all difficulties and yet preserved in every instance a self-control and admirable simplicity.  
*Emile Vuillermoz, Excelsior (Paris)*

## The Hague:

Enormous elasticity of the hand and arm, and spirit, too. . . . The result was an overwhelmingly witty interpretation, pianistic to a degree. . . . Played as a colossal virtuoso without ever becoming rough. . . . Forte passages of octaves are something to marvel at. . . . Played with Mephisto fire. . . . Every part of his technique and his mind is elastic, and thoroughly sound and healthy. He never abuses his technique. . . . Applause followed louder and louder. Finally came a mischievous trifle of Poulenc's—played magnificently.  
*Het Vaterland (The Hague)*

## London:

Dexterous fingerwork and command of a clean and incisive touch . . . qualities of warmth and imagination went to build up performances as sincerely felt as they were technically accomplished.  
*The Daily Telegraph (London)*

## Budapest:

Young artistic genius. . . . Beethoven was poetry itself. Bach presented with very profound feeling.  
*Pesti Hirlap (Budapest)*

## Warsaw:

His technique is extraordinary to such an extent—so gigantic in its scope—that it is very seldom, perhaps for the first time within the frontiers of our country, that anyone has played Liszt as he did. (As soloist with the Warsaw Philharmonic Orchestra.)  
*Kurjer Polski (Warsaw)*

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## CLEVELAND PLAYERS TERMINATE SEASON

### Rodzinski Offers Beethoven's Ninth—deGomez Honored Upon Retirement

CLEVELAND, May 5.—The final pair of concerts, concluding the twenty-first season, offered a program devoted to Beethoven, presenting the Overture to 'Coriolanus', and Symphony No. 9 in D Minor. The soloists were Rosa Tentoni, Anna Kaskas, Paul Althouse and Julius Huehn. The Cleveland Philharmonic Chorus, of 200 voices, trained by Boris Goldovsky, sang the difficult finale in a manner which reflected his diligent coaching. Under Dr. Rodzinski's inspired leadership the performance became a magnificent and impressive experience for the large audiences which filled Severance Hall on April 20 and April 22.

After the intermission period the conductor, orchestra members and the audience said farewell to Victor deGomez, principal 'cellist since the formation of the orchestra twenty-one years ago, who is retiring to make his home in California. Dr. Rodzinski presented Mr. deGomez with a scroll containing a resolution drawn up by the board of trustees of the Musical Arts Association expressing appreciation of the contribution made by him. Dr. Rodzinski, addressing the audience, stressed Mr. deGomez' twenty-one years of service to the orchestra, his distinguished musicianship, winning personality, and his own regret in saying farewell. The brass section, under the leadership of Louis Davidson, saluted their colleague, with Dukas's 'Peri' fanfare. The audience gave a moving demonstration of deep regard, by long and fervent applause.

### Busch Plays Beethoven

Adolph Busch, violinist, appearing for the first time with the Cleveland Orchestra as soloist in the Beethoven Violin Concerto, gave superb performances at the concerts of April 13 and 15. Both audiences were impressed with his style of playing, musicianship, and simplicity, and recalled him many times. The orchestra under Artur Rodzinski gave Mr. Busch most sympathetic support. Included on the program were, Symphony No. 2, in B Flat by Vincent D'Indy, and an orchestral arrangement of Bach's 'Goldberg Variations' by Nicolas Nabokoff, head of the music department of Wells College. The Nabokoff arrangement of sixteen of the original thirty variations for harpsichord, was scored for small orchestra.

The orchestra played a free public concert in the Public Music Hall on April 16, as an extra musical offering to the citizens of Cleveland working on a drive to raise \$110,000 toward the maintenance fund of the orchestra. Dr. Rodzinski conducted Weber's Overture to 'Oberon', the first two movements of the Beethoven Symphony No. 5, the 'Prelude', 'Dance of the Apprentices', and Finale from 'The Mastersingers', 'Forest Murmurs' from 'Siegfried' and the 'Ride of the Valkyries' all by Wagner, adding Strauss's 'Tales from the Vienna Woods' as an encore. A special feature of the program was the singing of Handel's 'Where'er You Walk' by 200 junior high pupils with Russell V. Morgan, head of the music department of the public schools, conducting.

On April 12, more than 1200 members of the school orchestras of Greater Cleveland attended a special concert in



Dr. Artur Rodzinski Bids Farewell to Victor de Gomez, Who After Twenty-two Years Retires from the First 'Cello Desk, and Presents Him With an Illuminated Scroll in Tribute

Severance Hall, when Dr. Rodzinski rehearsed the Overture to 'The Barber of Seville' for the benefit of students who will participate in a state wide orchestra contest to be held in May.

WILMA HUNING

### BACH EVENT 'PRE-VIEW' OFFERED IN CLEVELAND

#### Members of Baldwin-Wallace College Faculty, String Trio and Choir Take Part in Program

CLEVELAND, May 5.—As a prelude to the seventh annual Bach Festival to be held in Berea on June 9 and 10, the members of the faculty of Baldwin-Wallace Conservatory gave a preview at the Cleveland Museum of Art on April 23. Allan Schirmer, tenor, sang a group of three 'Geistliche Lieder', accompanied by Ruth Taylor. The string trio, George Poinar, violin; Kenneth Lang, viola, and Douglas Marsh, 'cello, played an Adagio by W. Friedemann Bach, and a Largo and Fugue by J. S. Bach, arranged for string trio by Mozart. The A Cappella Choir, directed by Cecil Munk, sang 'Jesu, Priceless Treasure'. Carl Schuler conducted the orchestra in the Partita No. 1 in E Flat. The program closed with a group of choral preludes and chorals played by the brass choir of Baldwin-Wallace. Arthur Quimby, Curator of Music at the Museum, assisted at the organ.

The St. Theodosius Russian Choir, under Rev. A. P. Glagolev, was presented by the division of recreation of the City of Cleveland, in the Little Theatre of Public Hall in another of the "Opportunity" concerts on April 25. The choir, consisting of eighty mixed voices, appeared in colorful native costumes and sang a group of religious works and songs by Arensky, Donaurov and Chesnokov. The Federal Orchestra, conducted by Arpad Kurinsky, contributed Glinka's Overture to 'Russian and Ludmilla' and Tchaikovsky's 'The Enchanted Lake'. Anne Taborsky, pianist, placed the Rimsky-Korsakoff Concerto in C Sharp Minor, Vincent Greicius, violinist, the Wieniawski 'Souvenir de Moscow.'

Arthur Loesser spoke on 'Jazz and Its Influence on Contemporary Music' on April 28, in the Comparative Arts series of the Cleveland Institute.

The Finlandia Male Chorus appeared in Public Music Hall on April 28. L. Arvi P. Poijarvi conducted. W. H.



# A New American Opera . . .

## "CYNTHIA PARKER"

By JULIA SMITH

PERFORMANCES OF FEB. 16th and 17th, 1939  
by the  
NORTH TEXAS STATE TEACHERS  
COLLEGE  
at Denton, Texas

*The Cast:*

Cynthia .....	LEONORA CORONA
Captain Sul Ross.....	Harry Black
Mary Parker.....	Nolia Trammel
Lennie Belle.....	Dorothy Murdoch
Ed Parker.....	Fritz Kimbrell
Lt. Tom Kelher.....	John Black
First Ranger.....	James Pyle
Second Ranger.....	Smiley Moxley
Men Guests.....	Dick Saunders, A. D. Surles
Women Guests.....	Anita Obenhaus, Marguerite Lester
First Soldier.....	Billy Mars
Second Soldier.....	Jimmy Goates
Prairie Flower.....	Margaret Finney
Neighbor Man.....	Charles Squyres
Quanah .....	Roger Harris



Julia Smith, composer of the opera, studied in Dallas under Von Mickwitz for several years following her graduation from the North Texas State Teachers College, where she started her musical career as a piano pupil of Mary Anderson. She went to New York City as Carl Friedberg's piano pupil at the Institute of Musical Art, where she was graduated in 1932. The following year, while studying at New York University, she won her Juilliard fellowship in composition. She has composed several songs and two piano concertos; her compositions have been played by a number of symphony orchestras. Her "Episodic Suite," played by the Columbia Symphony over CBS last summer, was ranked as the most promising example of modern American music broadcast by the orchestra during the summer. A piano concerto of hers had its first performance on March 18 by the Juilliard School of Music. In recent years Miss Smith's teacher at the Juilliard has been Frederick Jacobi. Ernest Hutcheson, president of the school, calls her opera "Cynthia Parker" a noteworthy contribution to American music.

Given its world premiere amidst cheering throngs, "Cynthia Parker" was immediately hailed by critics and educators as one of America's most notable contributions to the music drama. Thoroughly native in every respect, "Cynthia Parker" sparkles with rhythmic melodic line, brilliant lyrics, vivacious characters and a sensitive imagination, all magnified to the point of complete eloquence and sheer finesse through its welcome originality.



The extent of the enthusiasm with which first audiences greeted this outstanding production is suggested by such press lines, picked at random, as:

"A gallant adventure in American music."—*E. Clyde Whitlock, Fort Worth Star-Telegram.*

"An experience in which everybody took part and one in which all found pleasure."—*Dallas Times-Herald.*

"Few excursions among the fine arts have so caught the fancy and stirred the interest as the first performance anywhere of 'Cynthia Parker' by Julia Smith." —*John Rosenfield, Dallas Morning News.*

"The production drew at its conclusion a wild and spontaneous burst of applause."—*C. E. Shufford, Denton Record-Chronicle.*

Here is a thoroughly American production in every detail—from theme to audience—and ideal for the many fine institutions throughout the United States. Music Schools, Conservatories, Universities, County Fairs and local groups will find a "Cynthia Parker" production entirely within their financial and practical means, as well as eminently suitable to their essential purposes. Alert directors and institutions can not only succeed artistically with this production, but can be amply rewarded with substantial financial returns.



FOR FULL INFORMATION ADDRESS: SECRETARY, JULIA SMITH, 417 RIVERSIDE DRIVE, NEW YORK

# MUSICAL AMERICA

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## Federated Clubs Build Ahead For Music in America

HALF a million strong, the members of something like five thousand music clubs in all parts of the United States will find collective expression, through their delegates, at the Biennial Convention of the National Federation of Music Clubs in Baltimore, May 16-23. The several thousand enthusiasts in attendance will represent many times their number in cities North, South, East and West, all affiliated in the same great movement, the goal of which is to make America ever more musical.

This will be the twenty-first Biennial of the Federation. From the relatively small beginnings of 1898 it has grown to be the largest of all musical organizations, not only in America, but in the world. The figure of a half million music club members compares with 130,000 for the union musicians who are affiliated with the American Federation of Labor in the United States and Canada.

The scope of the Federation has been a continually broadening one, until today there is almost no aspect of music or music-giving that is not included in the Federation's agenda. It has been consistently the champion of the American composer and the American artist. In nearly forty instances, awards have been made for American compositions, either as the result of contests held by the Federation or in the form of direct commissions. The Young Artists Contests, continued through many years, have been a powerful stimulus to study and achievement and have made direct contributions to the opera and concert life of the country. But with the Federation it has not been enough to award prizes to the young singers, violinists and pianists who have been the

winners in the contests. Systematic efforts have been made to "place" these winners so that they can stand on their own in the great world of music.

On authority of the President of the Federation, it can be pointed out that between 2,500 and 3,000 engagements are provided for concert artists annually by the Federation and that sixty per cent of these artists are Americans.

The Federation's growth has not been merely one of more clubs and more club members. The Federation has changed with the times and has taken advantage of developments that have altered the world of music, instead of decrying them. In the field of the radio it has exerted its influence on the side of better programs. The Junior Division has built up its work among boys and girls until that aspect of its activities has reached the proportions almost of a second Federation. Through its young people, it already has reached into the future to broaden and intensify the musical life of America in years to come.

MUSICAL AMERICA, founded in the same year as the Federation, wishes for its twin a continually widening circle of influence and success, and in the light of what has been accomplished, predicts without doubt or quibble that this will come to pass. Important as have been the accomplishments of the past, the biennial in Baltimore points unquestionably to even more far-reaching achievements ahead. The Baltimore Biennial of the National Federation of Music Clubs is of itself something of an exposition of the World of Tomorrow.

## One Season's Record

AMERICA'S part in the programs of the New York Philharmonic-Symphony for the season recently completed was neither negligible nor particularly memorable, but may justify mulling over on the assumption that it more or less fairly represents the general situation in the relation of our orchestras to our creative musicians.

In a detailed summary of the season, the composers who figured on the programs of the Philharmonic-Symphony between October, 1938, and April, 1939, are divided into sixteen nationalities. America is tied with Great Britain for third place in number of composers represented. Germany stands first with eleven composers and France second with ten, as compared to America's and Britain's eight. Italy is credited with six, as is Russia; Austria with five, Poland and Roumania with four each; Czechoslovakia and Belgium, two each; and five countries, Spain, Greece, Finland, Hungary and Bohemia, with one each.

As listed in the summary, the American works presented were: Eugene Bonner's prelude, 'White Nights', Griffes's 'White Peacock' and 'Pleasure-Dome of Kubla Khan', Charles Haubiel's 'Pasacaglia in A Minor', Robert L. Saunders's 'Little Symphony in G', Deems Taylor's 'Ballet Music from 'Casanova'', Schelling's 'Suite Variée', and David Van Vactor's 'Symphony in D'. Also included is Val Coffey's adaptation of a work by William Boyce. Not included are Otto Cesana's 'Three Moods', Anis Fuleihan's 'Second Piano Concerto', and Dubensky's 'Anno 1600'. The first of these is credited to Italy, the second to Greece, the third to Russia.

All but the Griffes and Taylor works were either first performances or new to the Philharmonic repertory. The first-time American works represented about one-fifth of the total of twenty-seven novelties of all descriptions, and all but one of the American composers represented are living and writing today. Whatever the differences of opinion about the choice of works presented, the season's record is not one to support the theory that, so far as Americans are concerned, the composer of the past is favored over the composer of the present.

## Personalities



Ella Bartlett

Sir Granville Bantock (Right) Looks Over the Score of His 'The Fire Worshippers' with Harold Berkley Who Conducted the Hartford Oratorio Society in the First Performance of the Work in This Country

**Hofmann**—Having been soloist at the opening concert at the World's Fair, on April 30, Josef Hofmann will also give the last musical event there on Oct. 29.

**Copland**—The musical score for a motion picture entitled 'The City', which deals with city planning, has just been completed by Aaron Copland.

**Gonzalez**—At a dinner given in honor of the President of Nicaragua at the White House on May 5 by President and Mrs. Roosevelt, Enya Gonzalez, Philippine soprano, was soloist, offering arias from 'La Bohème' and 'Madama Butterfly', and Spanish and Philippine folksongs.

**Weingartner**—Although he has made his home in Basel, Switzerland for some time, Dr. Felix Weingartner has only recently become a citizen of the Swiss Republic. He is now at work upon the third and last volume of his memoirs which will not be published, however, until after his death.

**Lauri-Volpi**—Like many another opera singer, Giacomo Lauri-Volpi, formerly of the Metropolitan, is turning his attention to literature. A novel from his pen is to appear shortly and he has announced that he will cut down his quota of concerts to thirty annually, in order to give more of his time to writing.

**Rethberg**—While hurrying by motor to fulfill a recital engagement at Smith College, Mme. Elisabeth Rethberg narrowly escaped a serious accident. The automobile in which she was riding was crashed into by a heavy truck during a traffic jam. Although considerably shaken, the singer was able to present her program as scheduled.

**Pons**—Police officers had to be called recently to the home of Lily Pons in Connecticut, to eject a well-groomed stranger who had entered the house in some unexplained way. He identified himself as a native of San Bernardino, Cal., and said he "wanted to get acquainted with Miss Pons". The singer and her husband, Andre Kostelanetz, were absent on a concert tour at the time.

**Kreisler**—Having renounced his allegiance to Austria, his native country, Fritz Kreisler has received his papers of naturalization as a French citizen. The violinist is quoted as saying: "If the pleasantness of living has lost, in the last several months, a little of its reputation, on the other hand, it seems accompanied by the ancient virtues: courage, energy and patience. These are the virtues which appeal to me!"



## Milan Acclaims New Ghedini Work

(Continued from page 22)

and drags him down into the hold. Mary has triumphed. The holy ship becomes a ship of sinners. In the second scene of the same act, while penitents and sailors are dozing in the shadow of the penitential Cross, the Son speaks to Mary of the love which began to blaze in his heart the moment he saw her. At first she pretends to be ready to yield to his desire, but then openly deceives him. The Father intervenes at this point in his Son's rebellion by shooting an arrow from his bow at Mary. The Son leaps forward to shield her, is struck, and dies, calling out to her. In a quick fit of remorse Mary falls on her knees and prays to God to give her a suffering heart. A violent storm comes up and the ship is overwhelmed by the sea. Mary and the lifeless body of the youth are hurled by the waves on the shore of Galilee, where the hermit Zosimo dwells. In the third act shepherds help to revive Mary, who asks to be buried with the Son. But the voice of the Son from heaven strengthens her with words of faith and courage: she must go to the desert and live out her life in expiation of her sin. And Mary obeys.

### Strong in Choral Passages

Unquestionably the most praiseworthy parts of the work are the choral passages. They have emotional fervor and beauty of line. Particularly memorable are the homophonic chorus in the first act, "Il tuo nome che e l'anima del mondo . . .", and a powerfully dramatic one which develops through most the second scene of Act II and interweaves with fragments of dialogue. Another polyphonic page deserving special attention is that for seven voices at the end of the opera, "Perché piangi?", in the tenderest style of a berceuse. The shepherds sing with Zosimo, and the basses hum a background in the distance. But one should not overlook some of the finer solo passages, such as the dialogue between Mary and the Son during the stormy night; Mary's remorseful lament over his lifeless body, "Perché ti atterisci?", in the last act, and the whole scene in which Mary turns to the penitents and reminds some of them of their sinful life, a scene developed with deftly distributed effects and enveloping a steadily mounting subject on dominant arpeggios that ends in the proud affirmation of victory over the flesh, "qui e la vera vita, qui dove io vivendo impero". A variety of devices—now sustained song, now recitative, harmonies simple and lucid, or tortuous and dissonant, vigorous orchestration, interspersed with instrumental solos—all help to give vitality to this opera and make it stand out among recent Italian works for the theatre.

'Maria d'Alessandria' was intelligently and carefully directed by the young con-

ductor Mario Rossi. The cast included Emilica Vera (Mary), Alessandro Zili-ani (The Son), Antenore Reali (The Father), and Enrico de Franceschi (Zosimo). The chorus was trained by Bruno Ermirero, the new choirmaster of La Scala.

## LEAGUE OF COMPOSERS EXPANDS MEMBERSHIP

### Fifty American Composers Included in Larger Committee Under Executive Board

The League of Composers, in its sixteenth year, has expanded its membership to fifty American composers representing all parts of the United States. Its activities will be both advisory and functional, assisting in research and promoting concerts and various radio and stage productions, as well as participating in commissions and international relations with composers of other nations. The first meeting of all members of the larger board in or near New York will be held this Spring.

The Executive Board will continue as the directing body for the group, and will add new members chosen from the larger Composer's Committee.

On the Executive Board are:

Mrs. Arthur M. Reis, chairman; Dr. Thad-deus Hoyt Ames, treasurer; Minna Lederman, editor of *Modern Music*, and the following composers: Marion Bauer, Nicolai Berezowsky, Aaron Copland, Frederick Jacobi, Douglas Moore, Lazare Saminsky and Roger Sessions.

The larger Composers' Committee will be made up of:

George Antheil, Marc Blitzstein, Ernest Bloch, Paul Bowles, Mark Brunswick, John Alden Carpenter, Elliott Carter, Chalmers Clifton, Henry Cowell, David Diamond, Lehman Engel, Herbert Elwell, Isadore Freed, Eugene Goossens, Louis Gruenberg, Roy Harris, Richard Hammond, Howard Hanson, Charles E. Ives, Werner Josten, A. Walter Kramer, Ernest Krennek, Colin McPhee, Harold Morris, Nicolas Nabokoff, Paul Nordoff, Leo Ornstein, Paul Pisk, Walter Piston, Quincy Porter, Karol Rathaus, Wallingford Riegger, Bernard Rogers, William Schuman, Arnold Schoenberg, Arthur Shepherd, Leo Sowerby, William Grant Still, Randall Thompson, Ernst Toch, Edgar Varese, Bernard Wagenaar and Kurt Weill.

### Harris and Schuman Write Music for High School Program

A program of 'American Music for American Youth' will be given by the High School of Music and Art at two Saturday evening concerts on May 13 and May 20. Roy Harris and William Schuman, winner of the Guggenheim fellowship in music, have written music especially for performance at these concerts. The orchestra will also play works of Frederick Jacobi and Aaron Copland. The choral ensemble will sing a group of spirituals, Kentucky tunes and an Appalachian carol.

## What They Read Twenty Years Ago

MUSICAL AMERICA for May, 1919



### DOING THEIR BIT FOR THE ALLIES

Eminent Musicians Who  
Gave Their Services During  
the War

Above, Left to Right,  
Jacques Pillois, Instructor in  
Harmony; François Casadesus,  
Instrumentation;  
André Caplet and Albert  
Stoessel, Both Teachers of  
Conducting at the A. E. F.  
School in France

Right: Arturo Toscanini in  
the Trenches at Monte  
Santo Where He Con-  
ducted Band Concerts for  
the Italian Forces



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1919

### Just Too Bad!

Conductor Blank Tells Why He Left Petrograd. Says He Could Not Live in Comfort on \$60,000 Paid by the Russian Soviets.

1919

### Yet Richard Survives

Camille Saint-Saëns is still as violent in his anti-Wagnerianism as in the days four years ago when he declared that "a person who listened to a Wagner opera would be capable of cutting the throat of his own mother."

1919

### Did He?

We learn via the London *Daily Telegraph* that when Mr. Gatti-Casazza produces 'Parsifal' in English at the Metropolitan next season, the role of the Pure Fool is to be given to Giovanni Martinelli.

1919

### Coming Events, Etc.

(Paris) A concert given by the Société de Musique Indépendante revealed a young composer, by name, Eugene Goossens. His compositions gave proof of a personality which is in full development and becoming more and more precise.

1919

### Temporarily Speaking

Opera regime has lost its petty jealousies says Werrenrath. Fine spirit pervades company, declares American baritone. Artists proud of each other's successes.



# PANORAMA OF MUSIC SURVEYED AT BOWDOIN INSTITUTE



Frederic Tillotson



Otto Kinkeldey



Nadia Boulanger



Bruce Simonds



Archibald Davison



Robert McBride



Samuel Barber



Walter Piston



Aaron Copland

## Nine Events Offer Comprehensive Survey—Two New Works by McBride and Barber Are Given on Program of American Chamber Music

By MOSES SMITH

BRUNSWICK, ME., May 2.

A REMARKABLE program of recent American chamber-music was the highlight of the Bowdoin College Institute of Music, that began on April 10 and ended on April 22. The recent Institute was one of a biennial series which has been given since 1923, and which had hitherto been devoted to the social sciences, belles lettres and so forth. The promotion of the art of music to a place in such dignified company was itself something of a landmark in the history of music and of higher education in this country, as well as a tribute to the energy and resourcefulness of Frederic E. T. Tillotson of

the Bowdoin College department of music.

But equally significant was that the art of music, surveyed in fairly comprehensive fashion at this Institute, was studied as a living phenomenon, not alone as museum art. To this end the complete program included a lecture by Aaron Copland, whose survey of contemporary music, delivered on April 19, had the advantages that a practitioner himself can bring, plus an engaging informality that kept a heterogeneous audience engrossed through a period almost twice the length the average lecture takes. Even the professional could take pleasure and profit in Mr. Copland's keen analysis of recent trends as well as the backgrounds for them, and in his aptly chosen illustrative material.

### Two Premieres Given

The American program on the following evening was somewhat revamped from its original form. In its final form it included Copland's Two

Pieces for string quartet; his Piano Variations, which he played himself; Robert McBride's 'Hot-Shot Divertimento' for clarinet and oboe, and his 'Swing-Stuff' for clarinet and piano; Walter Piston's new Sonata for violin and piano; and Samuel Barber's Quartet for strings in B Minor. The performances of McBride's Divertimento and Piston's Sonata were the first anywhere.

The several performers, for the most part accomplishing their tasks admirably (so far as one could tell in the case of music prevailingly unfamiliar), were the Curtis String Quartet, Mr. McBride as oboist, Victor Polatschek as clarinetist, and the ubiquitous Mr. Tillotson as pianist for one of the McBride works and for the Piston Sonata. In the last-named he had as partner Jascha Brodsky, first violinist of the Curtis ensemble.

Copland's two unpretentious pieces, the first a sort of study in mood, the other evidently a reflection of Paris of the early twenties, were for the assemblage of students, faculty, townspeople and visitors, scant preparation to the tortured, but logical dissonances of the Variations. The powerful effect of the latter on the present listener was unquestionably heightened by the extraordinary performance.

Barber's Quartet, which has been much played elsewhere, was a little too suave and unctuous to have plausible place on this program. Both of McBride's pieces, on the other hand, passed well in the surroundings. They were witty if not profound; they spoke in a contemporary dialect, and they did not speak too much.

Piston, in a different vein, also exhibited the virtue of restraint. Sonatas for violin and piano by Americans have been few and far between. Here is one that ought to be an adornment to the repertory. In three movements, the Sonata does not eschew dissonance, but neither does it make a virtue of that quality. Rather does Piston follow his familiar custom of developing his melodic lines logically, more or less come what may. Although the forms of the first and third movements are orthodox, there is more than a suggestion of fantasia about the whole. In the case of the first movement that result may have been purely subjective on the part of the listener. In the slow second movement the composer seemed clearly to intend such an effect. The most remarkable thing about the brilliant third movement was a fugue, inserted as an episode in a rondo.

### Olin Downes Opens Institute

The Institute opened with Olin Downes on 'The Critic's Point of View'. Yves Chardon, 'cellist, and Mr. Tillotson presented all five Beethoven sonatas in two sessions on April 12. Music of the seventeenth and eighteenth centur-

## Downes, Copland, Kinkeldey, Davison and Simonds Lecture—Boulanger Leads Choirs and Orchestra—Tillotson Is Chairman of Festival

ies for harpsichord and flute was played on April 13 by Georges Laurent, flutist, and Putnam Aldrich, harpsichordist. John Tasker Howard was prevented by illness from delivering his scheduled lecture on April 14 and in his place Bruce Simonds gave a lecture-recital devoted to Romantic and Impressionist music, the illustrations coming from Schubert, Schumann, Brahms, Chopin, Debussy and Ravel.

On April 17 Otto Kinkeldey spoke on 'The Significance of the Scholar and the Purpose of Research in Music'. Archibald T. Davison delivered a lecture on 'Voices and Instruments' on April 21 and the Institute ended on April 22 with a flourish in the form of one of those remarkable programs with which Nadia Boulanger has become associated. The performers in the present instance were the Wellesley College Choir, Bowdoin Glee Club, Longy School Orchestra and the following soloists: Noemie Perugia, soprano, Nathalie Kedroff, contralto, Hughes Cuenod, tenor, and Doda Conrad, bass. The program included music by Bach, Faure, Guillaume Costeley, Orlando de Lassus, Claudin de Sermizy, Debussy, Lili Boulanger, Germaine Pinault, Marcelle de Manziarly and Carissimi.

### Soloists Chosen for North Shore Festival

EVANSTON, ILL., May 5. — The North Shore Music Festival at the new indoor choral theater in Dyche Stadium, will have as soloists for the Bach 'Passion According to St. Matthew' on May 16, Rosa Tentoni, Elizabeth Wysor, Frederick Jagel, Friedrich Schorr and Mark Love. The Chicago Symphony and a chorus of 500 will participate. Igor Gorin and Miss Tentoni will sing the major parts in Wolf-Ferrari's 'The New Life' on May 18, and on May 20 Marian Anderson will appear with a chorus of children on the afternoon program. At the final concert that night, Kirsten Flagstad will sing a group of songs and the orchestral work will be the Beethoven Ninth Symphony with the following soloists, Agnes Davis, Miss Wysor, William Miller and Mr. Schorr.

### Clara Novello Davies Writes Memoirs

Clara Novello Davies, mother of the playwright and actor Ivor Novello, is engaged in writing her memoirs, and is desirous of securing any information or pictures likely to assist her. Communications should be sent to Mme. Novello's studio in Stanhope House, Park Lane, London, W. 1.

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## DETROIT HARMONIE MARKS ANNIVERSARY

### Ossko Conducts Choral Concert on Ninetieth Birthday of the Society

DETROIT, May 5.—Detroit's Harmonie Society, oldest singing organization in Michigan, celebrated its ninetyeth birthday anniversary on April 29 in its club house with a concert by the men's and women's choruses and solos by Georges Miquelle, 'cellist of the Detroit Symphony.

The Harmonie, always at the forefront in preserving the music of the German masters in Detroit, was organized in 1849, and could not be legally chartered until 1852, after the State Legislature enacted a special statute covering singing societies. The tenth and present leader, Eduard Ossko, conducted the anniversary concert, the men's chorus singing a cappella, and the women's chorus accompanied by Gertrude Heinze-Greer.

Membership in Harmonie is now above 500, including in the list many of Detroit's outstanding citizens and leaders. Noted guests at the club have included Richard Strauss and Siegfried



Eduard Ossko

Wagner, son of Richard Wagner. Officers this year include William F. Hoffmann, president; Edward J. Diedrich, vice president; G. Walter Kleinschmidt, secretary, and Percy M. Lovett, treasurer.

Henry Siegl, Detroit violinist, was featured as guest soloist at the con-

cert of contemporary chamber music by the Dirk Woodwind Quintet in the Art Institute on April 1. 'Pavane pour une infante défunte', of Ravel, was played in memory of Ralph Holmes, late music critic for the Detroit Times. Mr. Siegl appeared as soloist in the Stravinsky 'Pastorale', and in Dessau's Concertino, which was given its American premiere.

A world premiere was given of Gilbert Beaume's Suite for woodwind quintet, written in three parts: Prelude, 'Oriental Nocturne' and 'Romantic Scherzo.'

Russian societies of Detroit presented Maria Kurenko, soprano, in a long program which revealed a voice that is still of great power. Jean Nicolesco, Rumanian tenor, appeared with Mme. Nicolesco as accompanist, in a program of Rumanian folksongs and operatic arias on April 15 in Orchestra Hall.

The Orpheus Club, under Charles Frederic Morse, ended its thirty-ninth season with a concert in Orchestra Hall on April 11. Featured on the program was 'Before the Dawn', a Persian cycle of four songs by W. Frank Harling, for male chorus, tenor solo, 'cello and piano. Assisting the fifty-voice chorus were Melvin Zeidler, pianist; Raymond Hall, Detroit Symphony, 'cellist, and Eugene Conley, tenor, of New York.

J. D. CALLAGHAN

## ORCHESTRAS CLOSE PITTSBURGH SEASON

### Mendelssohn Choir Sings with Symphony Under Reiner— Philadelphians Play

PITTSBURGH, May 5.—The extraordinary quality of Pittsburgh choral singing was evident when Ernest Lunt's Mendelssohn Choir joined the Pittsburgh Symphony in Beethoven's Ninth Symphony. Fritz Reiner was also at his best in this performance which was the climax of the year. Elisabeth Schumann, Helen Ohlheim, Julius Huehn and Joseph Bentonelli were soloists.

The final concert of the Philadelphia Orchestra under Eugene Ormandy offered a completely Viennese program, with a Schubert Symphony, and the gayer music of the Strausses, Reznicek, Mozart and Haydn.

A popular concert by the Pittsburgh Symphony enlisted the services of Alec Templeton, who played the Grieg piano concerto and later many amusing improvisations. The final Young People's Concert was led by Concertmaster Guskoff with Ralph Lewando as commentator, the program including national dance tunes. J. FRED LISSFELT

## PACIFIC COAST PREMIERE OF THE WHITE BIRD, Opera in one act

Music by ERNEST CARTER, The Poem by BRIAN HOOKER

Presented March 2, 4 and 6, 1939, by the

RIVERSIDE (CALIF.) OPERA ASSOCIATION

Marcella Craft, General Director

Barton Bachmann, Conductor



Stanley Kurtz (Basil)



Vernon Claytor (Elinor)



Robert Ferrand (Warren)

### OPERA PREMIERE DELIGHTS AUDIENCE

"Riverside Opera Association added immeasurably to its prestige and artistic stature last evening when it offered with great success the American opera, 'The White Bird,' by Dr. Ernest Carter before an audience, that, with steady applause and cries of 'bravo' called cast, conductor and composer again and again before the curtain.

"No composition created for interpretation by singers puts greater demands on the vocal or acting equipment of a singer than this powerfully dramatic work of Dr. Carter and the writer of his libretto, Brian Hooker.

"Melodies of exquisite tenderness make way in their turn for swiftly mounting passages of great power and passion. Here is a score which compresses into its brief ninety minutes more of honestly motivated drama and melodic appeal than is found in the three hours or more of many a well-known work."—Riverside Press.

### PREVIEW OF OPERA DELIGHTS AUDIENCE

"Preview of the American opera 'The White Bird' by Dr. Ernest Carter . . . thrilled a select audience at the dress rehearsal last night . . . promises an unusual treat to all music lovers."—Riverside Press.

### CALIFORNIA PRESS COMMENTS:

#### DR. CARTER'S OPERA GIVEN HIGH PRAISE

"Tuneful music, with a lovely melody running through the entire piece; a plausible story well enacted, and effective staging, made the western premiere of Dr. Ernest Carter's one-act opera, 'The White Bird,' a worthwhile presentation. A large number of Redlands music lovers were in the first-night audience to applaud Dr. Carter and the cast."—Redlands Daily Facts.

#### HOUSES SOLD OUT

"All winter and spring they rally around the Riverside Opera Association and its founder-director, Marcella Craft. Last week they had three sold-out performances of an American opera written by a winter resident, Dr. Ernest Carter, former head of the Princeton music department."—Los Angeles Times.

#### MISS CRAFT PRAISED BY (LOS ANGELES) TIMES WRITER

"Complimentary remarks for the premiere presentation of 'The White Bird' with high praise for Marcella Craft and the organization she has inspired are still finding a large place in print."—Riverside Enterprise.

### OPERA PREMIERE

"Miss Craft, in offering 'The White Bird' by Dr. Ernest Carter and Brian Hooker, is carrying on the fine tradition she has started. Riverside ought to be proud of the cultural prestige which Miss Craft has brought to it through the development of opera there in the last few years."—Los Angeles Times.

### MUSIC CRITIC GIVES OPERA GROUP PRAISE

"Isabel Morse Jones, music critic of the Los Angeles Times, was one of the patrons of the Riverside production of 'The White Bird.' She spoke especially of the fine balance maintained between the orchestra and voices of the cast and of the unusually finished manner in which the entire performance was presented.

"Saturday night's audience gave the singers many curtain calls. "Dr. Ernest Carter, addressing the audience, gave highest praise to Miss Craft, Barton Bachmann and the cast for the splendidly successful production of his work."—Riverside Press.

For information regarding Production, address Secretary, Ernest Carter, 115 E. 69th St., New York City



# New Spartanburg Music-Drama Festival a Success

Ernst Bacon and Hazel Abbott  
Direct Three Performances at  
Converse College, "Starring"  
Shakespeare, Schubert, Bach  
and Mozart

By MAXINE CUSHING

SPARTANBURG, S. C., May 1.

FOR several weeks a banner advertising Shakespeare and Mozart had billowed over the main street of Spartanburg (population 30,000), in "the most thickly settled cotton mill section of the United States." Then it took two evenings and an afternoon, April 28 and 29, for the directors, Ernst Bacon and Hazel Abbott, and some 200 performers to present "The New Spartanburg Music-Drama Festival" at Converse College Auditorium. Judging from the quality of work achieved and the audience's approval of all three programs, Main Street is likely to be flying such banners for many a spring to come.

The Festival idea is not new to Spartanburg. For many years Dr. Walter Damrosch had conducted a resident orchestra in performances of great works which gradually built up a sound musical responsiveness in the region, but after 1931 these performances lapsed. When Ernst Bacon, pianist, conductor and winner of the Pulitzer and Guggenheim awards in composition, became dean of music at Converse College last fall he had had the experience of founding, five years ago, the annual Bach Festival at Carmel, California. Fortunately Converse, one of the many small colleges for women in the South, is co-educational in its music department; and besides that, Dr. Edward M. Gwathmey, the president, has encouraged the establishment of close cultural relations with Spartanburg and neighboring communities, so that the new dean of music had available both a personnel and a goodwill for festival purposes.

## No "Stars" Imported

The result was a musical and dramatic celebration of high calibre, as well as democratic intent, evidenced by the fact that top prices were \$1.50 for the



Left, the Spartanburg Festival Orchestra and Chorus Which Performed at the Music-Drama Festival. Below, Ernst Bacon, Director



series and that there was no importation of "star" talent to augment local casts. The stars, in fact, were Shakespeare ('The Tempest'), Schubert (E Flat trio), Bach (E Major Violin Concerto), and Mozart (Three-Piano Concerto, and Requiem), with special honors to Dean Bacon for his display of musicianship and versatility. He appeared before an increasingly demonstrative public as conductor, pianist, accompanist, and as composer of some fresh and engaging musical fragments for 'The Tempest', plus his previous work as organizer of the string orchestra, as vocal coach, and planner of the Festival itself in collaboration with Hazel Abbott, drama director. It was Mr. Bacon's conducting, however, which contributed most toward the professional aspect of the festival; his grasp of the composers' intentions was sure and persuasive and was conveyed to his singers and instrumentalists with energy, conviction, and respect.

A tally of the performers brings remarkable proof of co-operative music-making. In addition to Converse students and professors there were active guests from Black Mountain College,

Wofford College, the neighboring city of Greenville, Presbyterian College at Clinton, S. C., and several amateur and professional musicians from Spartanburg itself. The Shakespearean actors, for instance, included an art professor, a salesman of cotton mill machinery, a radio announcer, a newspaper man, an insurance salesman, and a Bible professor. Among the singers and instrumentalists were housewives, music teachers, owner of a women's wear shop, and a bank employee. The bass-baritone soloist was a local coal dealer known among service clubs as "The Singing Sandman", at present a candidate for Water Commissioner.

## A Balanced Choice of Compositions

The success of the Festival rested, however, on more than civic pride. The choice of compositions was a wise balance of classic strength and comparative novelty. Neither the Schubert piano trio (Opus 100) nor the Mozart concerto for three pianos is commonly heard, even in New York. The former work is in the regular repertoire of this Trio, which was formed last fall and is already favorably known hereabouts

through concerts in Asheville, Greenville and Black Mountain. The pianist is Ernst Bacon; the sensitive, excellent 'cellist is Analee Camp, and the violinist is a member of the Converse faculty, Claire Harper, Juilliard graduate of two years ago.

Mary Harris Roberts, a Converse senior who will return next year for her M. A. in music, was a technically sure and sympathetic first pianist in the Bach concerto. If the chorus could have doubled its single row of male

(Continued on page 42)

# HARRIET EELLS

## Mezzo Soprano

"The very special gifts of this singer depend not so much in opulence as upon subtle and varied colorization of tone. . . . That the audience was agreeably aware of these superior qualities in her singing was evident from the cordiality of applause which followed her opening group of lieder by Brahms which she delivered with admirable conviction and insight. There is a particularly spirited feeling for the tragic and the dramatic in Miss Eells' approach, yet the more tender moods of songs like 'Schwermut' and 'Es Träumte mir' were faithfully portrayed. 'Les Prières,' by André Caplet, of rather austere devotional mood, was vividly communicated. Of special interest were two songs by the contemporary French composer Darius Milhaud. Both were extremely effective. The singer closed with an attractive and highly varied group of folk songs. Special mention should be made of her excellent diction which embraces a knowledge of several languages."

Herbert Elwell, *Cleveland Plain Dealer*, March, 1939.

"Again demonstrating her fine artistry, Harriet Eells, mezzo soprano, gave another of her delightful recitals. Possessing a voice of ample range, and excellent quality, Miss Eells makes of every song a vivid etching through her deft portrayal of a mood. Her profound musicianship and notable interpretive artistry made her group of Brahms songs particularly beautiful. The 'Schwermut' and 'Es Träumte mir' were gems."

Elmore Bacon, *Cleveland News*.

B. MARY PINGLE, Personal Representative, 113 West 57th Street, New York City





# Rochester Holds Ninth American Music Festival

## Hanson Opens Series of Four Events with Eastman School Symphony — New Works in Many Forms Are Heard

ROCHESTER, May 5.

THE ninth annual American music festival of the Eastman School of Music, held from April 24 to 28, attracted an estimated total attendance of some 8,000 people. The opening event on April 24 was a concert by the Eastman School Symphony, conducted by Howard Hanson, director of the school, at the Eastman Theatre.

In opening the program, Dr. Hanson expressed his appreciation of the tribute paid earlier in the evening in a special broadcast from New York by Walter Damrosch, and announced the presence in the audience as invited guests of several NBC executives from New York, including George Engles and Phillips Carlin. The program comprised a 'Festival Fanfare' by Dr. Hanson, a Sinfonia by Johann Friedrich Peter, an eighteenth century "Pennsylvania Dutch" composer, 'The Pleasure Dome of Kubla Kahn' by Griffes, the Symphony No. 2 by Randall Thompson and a tone poem 'Lucifer' by Henry Hadley.

### Fennell Leads Little Symphony

On April 25, the scene shifted to Kilbourn Hall, where Frederick Fennell conducted the Little Symphony of Phi Mu Alpha in a program which included Quincy Porter's 'Dance in Three Time', Richard Donovan's 'Ricercare for Oboe and Strings', a first performance, with Ezra Kotzin as soloist; Robert Palmer's 'Poem' for Violin and Orchestra, with Eugene Kilinski as soloist; David Diamond's 'Heroic Piece'; Frank Hruby's 'Satirical Suite', a first performance; Wayne Barlow's Songs from 'The Silence of Amor', a first performance, with Edith Harrison as soloist; and Alvin Etler's 'Music for Chamber Orchestra'.

Most of these compositions were extremely dissonant and avoided melodic line like the plague. The 'Satirical Suite' was very enjoyable, however. Mr. Etler's 'Music for Chamber Orchestra' contains charming material and clever rhythms. The soloists were skilled and Mr. Fennell conducted admirably.

### New Reed Symphony Heard

On April 27, back at the Eastman Theatre, Dr. Hanson conducted members of the Rochester Philharmonic in a program listed as the fifty-fourth American Composers' Concert, with Cecile Staub Genhart, pianist, and Joseph Mariano, flutist, as soloists. The program comprised George Chadwick's 'Jubilee'; the Dirge from MacDowell's 'Indian Suite'; a first symphony by Owen Reed, a first performance; a Concertino for Piano and Orchestra by Walter Piston, with Mrs. Genhart as soloist; 'Night Soliloquy' for Flute and Strings by Kent Kennan with Mr. Mariano as soloist; the Scherzo from William Grant Still's 'Afro-American Symphony'; 'Joe Clark Steps Out' by Charles Vardell; and 'Night Clouds' by Wynn York, in a first performance. Mr. Reed is a graduate student at the Eastman School, and his symphony has good spots, but seemed immature.

Mr. Piston knows whereof he writes, and his concertino is clever stuff with much brilliant work for the piano. Mrs. Genhart's crisp, fluent playing was a delight to listen to. Mr. Kennan's



Composers Whose Works Were Played at the Eastman School American Music Festival in Rochester: (Left to Right) Walter Piston, Howard Hanson (Seated at the Piano), Owen Reed and Wynn York

'Night Soliloquy' has much quiet charm. Mr. Mariano's flute playing was beautiful. The 'Night Clouds' is by a young Oklahoma composer, at present at the Eastman School of Music, and is an interesting work, with good orchestral handling. It is based on a poem by Amy Lowell.

Mr. Piston, Mr. Reed and Mr. York were present at the performance.

The final event was the evening of ballets, presented on April 28 at the Eastman Theatre before a capacity audience. The program included the Prelude

and Ballet from 'A Forest Play' and a Symphonic Scherzo by Dr. Hanson; William Bergsma's 'Pioneer Saga'; a ballet interpretation of Kent Kennan's 'Night Soliloquy'; two Preludes by George Gershwin, danced by Evelyn Sabin with Irene Gedney at the piano; and Walter Piston's 'The Incredible Flutist' which was broadcast over WHAM and the NBC. The ballets were produced by Thelma Biracree, choreographer and soloist, with guest soloists, Marja Born, Harold Kolb and Evelyn Sabin, who did their own cho-

reography. The dances were accompanied by the Rochester Civic Orchestra, Dr. Hanson conducting.

Dr. Hanson's 'Forest Play' music is light and the ballet group presented an attractive, quite conventional little dance. The 'Symphonic Scherzo' would preferably, by this writer, at least, have been heard without the dance. Mr. Bergsma is a young Westerner, and his music has much strength and interest. Miss Biracree's choreography for it was appealing. Not so well thought out was her choreography for the Kennan composition. It brings thoughts of woods by moonlight—all that one associates with a poetic setting, and yet she presented six ballet girls in tarlatan in a conventional dance.

Miss Sabin's dancing of the Gershwin music was graceful and rhythmic. The Piston ballet was well produced, the color schemes good, with many amusing situations, good dancing, and a fine musical score. All the company of dancers, the soloists, and Dr. Hanson, received prolonged applause at the close of the program.

To fill in the musical gap left by the unused Wednesday evening by the festival, Porter Heaps, organist, played at the Corn Hill Methodist Church, on April 26.

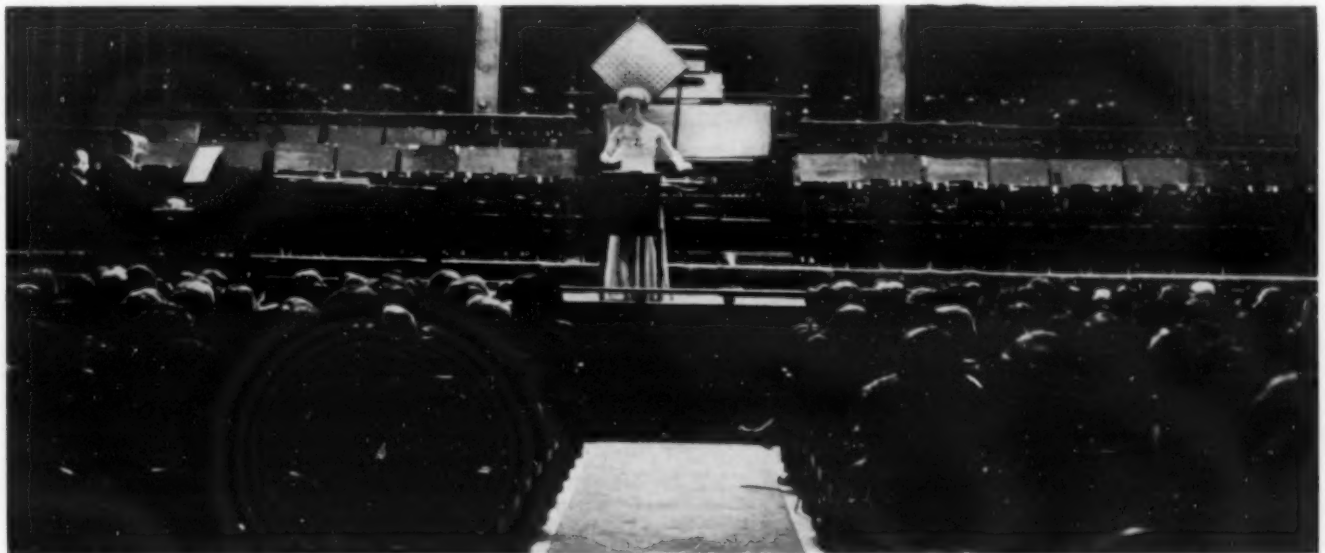
MARY ERTZ WILL

## Long Island Symphony Plays in Flushing High School

The Long Island Symphony, conducted by J. Cecil Prouty, gave a program of works by Mendelssohn, Saint-Saëns, Verdi, J. Strauss, Humperdinck, Griffes and Herbert in the auditorium of the Flushing High School on April 19. Lydia Summers, contralto, was the soloist.

# LUCIE BIGELOW ROSEN

## Thereminist



### PARIS

4,000 people in the Grande Salle Pleyel heard the first American Concerto by Mortimer Browning for Theremin and Orchestra "marvelously interpreted by Mme. Lucie Bigelow Rosen."—Weill in La Musique.

### VENICE

The Hall could not hold all who tried to come. "Outstanding were the brilliant effects she accomplished with the mysterious waves."—Il Gazzettino.

### BUDAPEST

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# Works by MacDowell Colony Artists to Be Shown

New York Club Will Exhibit Paintings, Sculpture, Prints, Books, Musical Scores and Original Manuscripts—Colony, Damaged by Storm, to Re-open in 1940

THE MacDowell Club, 166 East 73rd Street, will open an exhibition on May 10 which will be of interest to thousands of persons from all over the country. It is an exhibition of works done at the MacDowell Colony and will include paintings, sculpture, prints, books, scores and original manuscripts of many of the best known artists who have worked at the Colony. Limitations of space make it impossible to show the productions of all those who have been at the Colony since it was founded. It must necessarily be a selective exhibition of some of the most important works. The profits from all sales will be applied to the fund to repair the damage wrought by the hurricane of last autumn.

The fame of the MacDowell Colony at Peterborough, N. H., is national. All through the country there is a growing realization of the unique place it holds in the cultural life of America. Less often than formerly is it vaguely supposed to be a summer camp. It is known for what it is—a Colony designed to provide ideal working conditions for creative artists. "America's laboratory of creative artists," it has often been called.

## Started as a Dream

It started thirty-two years ago as a dream,—nothing more tangible. The American composer Edward MacDowell and his wife Marian, herself an accomplished pianist, were living on their farm near Peterborough. At a convenient distance from the house in the forest was a comfortable log cabin where MacDowell could work free from all unexpected interruptions. Here he composed the 'Norse' and 'Keltic' sonatas, the 'New England Idylls' and 'Fireside Tales', and many songs and

choruses. When he was working, oblivious of everything except his score, his wife would bring his luncheon to him in a basket, which she would leave on his doorstep with a whistled reminder that it was there. She loves to recall this part of their life: for MacDowell it was his period of greatest productivity. Such beauty, peace and seclusion for one's work were too wonderful not to be shared. Characteristically, they planned a way of sharing them. When they should have become rich and famous they would found a refuge, a colony (for want of a better term), where artists—not alone musicians, but also painters, novelists, poets, sculptors,—could work for all they were worth. This idea of the MacDowells was not just a generous wish born of their own spiritual abundance. It became a determined plan, never to be lost sight of even when the composer fell ill and lingered for several years, a helpless invalid. Then it was as if he fought for consciousness only to speak of his cherished hope.

It did not die with that great heart. His widow saw what she must do. She must devote her life to the practical realization of his idea. Just how this was to be done was not immediately clear, for she had no money for the undertaking and her health had been undermined by her husband's long illness. There were several things, however, that she did have. She had the conviction of the rightness of her purpose. She had courage—more than one woman's share of courage. Then, too, she had her gifted fingers. (A great career as concert pianist had been predicted for her when she married her teacher and gave up all thought of her own career to further his). Faith, courage and two hands, then, constituted Mrs. MacDowell's equipment for the immense task ahead.

The widow of America's great composer was not obliged to go begging for audiences. She began to give concerts in which she played her husband's music. It was always clearly understood beforehand that she was to be al-

By HANS BARTH, Chairman,  
and  
Mrs. H. H. A. BEACH,  
Honorary Chairman, Composers  
Committee for the Exhibition



A Painting, 'Hurricane Havoc', Showing the Destruction Wrought at the MacDowell Colony. By Harry Shokler



A Drawing of Mrs. MacDowell by Stuyvesant Van Veen

lowed to talk for fifteen minutes on the subject nearest her heart—the founding of a colony for artists in memory of Edward MacDowell.

## Actual Beginnings in 1907

By these means, in 1907, that colony came into existence. It began with one studio, "The Bark," and a farmhouse whose beds were supplemented by cots in the barn. Its growth was slow. For every sympathizer there were six who ridiculed her as an impractical dreamer. Some thought her downright crazy. There was never money enough. (There has never been money enough.) But, worst of all handicaps, Mrs. MacDowell was often ill. A series of nearly fatal accidents, a train wreck, a taxicab collision, a terrible fall, kept her a cripple for several years at a time. Nevertheless, despite her crutches, she continued to tour the country giving her concerts and familiarizing her audiences with the MacDowell Colony. In the thirty-two years of its existence, she has given more than a thousand lecture-recitals and has personally contributed more than \$100,000 to its maintenance.

The vision which sustained the dying composer has become a substantial fact. The MacDowell Colony is now in possession of 600 acres of land and twenty-five comfortable studios where talented workers of proved ability can work in peace and plenty for at least a part of the year.

To the Colony have come such persons as Julia Peterkin, Hervey Allen, Stephen Vincent Benét, Aaron Copland, William Rose Benét, Burle Marx, Willa Cather, Douglas Moore, Elinor Wylie, Lewis Browne, Charles Wakefield Cadman, Mabel Daniels, Marion Bauer, Henry F. Gilbert and Mrs. H. H. A. Beach. To it has come many an unknown artist who has since become

(Continued on page 56)



## JAKOB GIMPEL

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The N. Y. Press Says:

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"A pianist of mature musical understanding. . . Everything he played was steeped in fine and resonant sound, excellently controlled and sensitively differentiated."—N. Y. Sun, April 19th.

"HE WAS APPLAUDED BY A LARGE AUDIENCE  
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—N. Y. POST, APRIL 19th

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# ORCHESTRAS: Philharmonic and Other Orchestras End Season

WITH four orchestras folding their tents, the regular season reached its close at the end of April. John Barbirolli conducted the last subscription concert of the New York Philharmonic-Symphony with Rudolf Serkin appearing as soloist for the second time that week. Earlier Mr. Barbirolli had included the Boyce-Val Coffee Concerto Grosso in one program and Otto Cesana's 'Three Moods' in another. An all-Wagner program ended the students' series for the year. Mr. Cesana's First American Symphony was the novelty of Antonia Brico's program for the last concert of the Brico Symphony. Eugene Ormandy conducted the Philadelphia Orchestra in its seasonal swan song with Nicolai Berezhovsky's Toccata, Variations and Finale for string quartet and orchestra as a novelty. The National Orchestral Association under Leon Barzin had Elisabeth Schumann as soprano soloist at its final concert.



Elisabeth Schumann

## Philharmonic-Symphony Plays Boyce Concerto Grosso

New York Philharmonic-Symphony, John Barbirolli, conductor. Carnegie Hall, April 20, evening:

Concerto Grosso in D Minor (transcribed by Val Coffey) ..... Boyce  
Symphony, No. 2, in C, Op. 61 ..... Schumann  
Symphony, No. 4, in F Minor, Op. 36 ..... Tchaikovsky

Mr. Barbirolli contributed to the William Boyce revival at this concert with a "first performance" of the Concerto Grosso in D Minor with Mabel Piastro and John Corigliano taking the solo violin parts and Joseph Schuster the cello. It is a noble work, of singular expansiveness and freshness of style, and one hopes to hear the Philharmonic-Symphony play others of Boyce's neglected compositions.

One can think of no symphonic composer who presents a more personal problem to a conductor than Schumann. Apart from his admittedly awkward orchestration (which has been much too harshly commented upon), his symphonies need just the right touch of style, an uncanny tact and intuition, if they are to give off their full fragrance. The Second is a work full of magnificent energy and rhythmic drive, but is also filled with poignant longing, as in the introduction to the first movement and in the marvelous adagio. Mr. Barbirolli fell between two stools in his interpretation, and he dragged the tempo of the first

movement, thus losing its snap and vigor and rushed through the last movement with scant attention to clarity and expressiveness of detail. Nor were the frequent ritardandi, especially in the first movement, of service in plumbing the moods of the work. Orchestra and conductor were at their best in the adagio, which did not fall into the monochromatic style of their playing of the other movements. The drums and trumpets of Tchaikovsky's Fourth Symphony brought the concert to a fiery close.

## Philharmonic Gives Cesana's 'Three Moods'

New York Philharmonic-Symphony, John Barbirolli, conductor; Ignace Strassegger and Boris Kogan, pianists, assisting artists; Carnegie Hall, April 22, evening:  
Concerto Grosso in D Minor ..... Boyce-Coffey  
'Three Moods' for orchestra ..... Cesana  
(First performance)  
Symphony, No. 7, in C ..... Schubert

Mr. Cesana's 'Three Moods', which had its premiere at this concert, out-Gershwin Gershwin. It is cast in the orthodox form of a concerto and written for the regulation symphony orchestra with double woodwinds, two pianos and a vibraphone. The composer, who is a naturalized American born in Italy and living in this country, had every reason to be proud of his

music and of its reception. It makes no claims to profundity, yet it is far from trivial or superficial. Of the three moods, 'Serious', 'Pensive' and 'Gay', the first and second are the most rewarding.

Mr. Cesana, who at different times has been employed as arranger for various radio hours, as composer and arranger for Hollywood's cinema studios and who at present divides his time between writing and teaching, seems to have been born with an orchestrator's pencil in his fist. He uses color lavishly, yet with discrimination, and employs blocks and patterns of sound, in the first of his moods, to generate exciting effect. The orchestra never sounds awkward in his music and it is a medium, apparently, for which he writes with fluency and ease. It is a relief to find a composer employing the American idiom—and this music is definitely born in the U. S. A.—for it has the vitality and the sardonic humor that is typically Yankee. The authentic "blue" note is occasionally struck, but it is a device that is never over-ridden. The 'Pensive' is the most simply constructed of the three divisions. It is there that the vibraphone is employed, discreetly, with the xylophone and two pianos, over a murmurous figure in the strings. Mr. Cesana came from among the audience to take many deserved bows with Mr. Barbirolli, Mr. Strassegger and Mr. Kogan.

Mr. Barbirolli conducted superb performance of the Boyce-Coffey Concerto, and after intermission the great C Major Symphony of Schubert. W.

## Dubensky Suite, 'Anno 1600', Presented by Barbirolli

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Adolf Busch, violinist. Carnegie Hall, April 23, afternoon.

Suite, 'Anno 1600' for string orchestra ..... Dubensky  
(First Time in America)  
Violin Concerto ..... Beethoven  
Mr. Busch  
Symphony No. 7 in C Major ..... Schubert

As its title would indicate, Mr. Dubensky's suite is an attempt to recapture the mood and savor of the beginning of the seventeenth century. There are seven movements: Prelude, Fugue, Interlude, Minuetto, Sarabande, Pastorale, and Finale. These follow the general lines of the old forms but the feeling is not archaic. To the contrary there is a light, melodic touch that verges on the popular. The music is agreeable and at times charming, rather than vital or evocative. The composer was call-



Otto Cesana

ed from his place among the second violins to acknowledge hearty applause.

Mr. Busch's performance of the Concerto was a reverent one and he repeated the success of his earlier appearance with the orchestra. The Schubert symphony made its customary deep impression. Like the concerto, it had appeared earlier on Mr. Barbirolli's programs for the season. The orchestra was in fine fettle and Mr. Barbirolli led it with much fervor. G.

## National Orchestra Gives Final Concert

National Orchestral Association, Leon Barzin, conductor, Elisabeth Schumann, soprano, assisting artist; Carnegie Hall, April 24, evening:

Overture to 'Abu Hassan' ..... Weber  
'L'Amore saro costante' from 'Il Re Pastore' ..... Mozart  
Mme. Schumann  
'Swan of Tuonela' ..... Sibelius  
'Die Heiligen drei Könige', 'Morgen', 'Ständchen' ..... R. Strauss  
Mme. Schumann  
'Eine Faust Overture', Prelude to 'Lohengrin', Introduction to Act Three, 'Dance of the Apprentices' and 'Entrance of the Mastersingers' from 'Die Meistersinger' ..... Wagner

The ninth season of the National Orchestra came to a close with this concert. Under Mr. Barzin's leadership the en-

(Continued on page 48)

# EMMA PITT

Contralto Acclaimed in New York Recital, Town Hall, April 14, 1939

... She is unquestionably an artist of fine potentialities as well as a singer of considerable present accomplishment. It is almost as exceptional as it is pleasant to hear a voice of such fresh "live" timbre, controlled with the skill and security which was evident in much of her singing ... traced the line of the music faithfully, with a nice variety of vocal colors and a firm, well-sustained production ... the average level of her purely vocal effort was high for a singer making a first appearance.—Irving Kolodin, Sun.

... A voice quite above the average in quality and power ... sang with intelligence and accuracy. ... In "O mio Fernando," from Donizetti's "La Favorita" she accomplished her most effective vocalism. ... The rich, full tones employed were at their best in the upper part of the scale, where they were exceptionally firm and bright, enabling Miss Pitt to give the difficult Donizetti aria with glamorous sound above the staff rarely at the command of contraltos. Again in the "Alleluja" of Mozart the final climax was brilliantly negotiated in a rendition that displayed real flexibility and sureness in coloratura. Fine con-

trol of tone also marked the delivery of Korngold's "Liebesbriefchen," with its deftly projected pianissimo phrases at the close.—Noel Straus, Times.

... disclosed a voluminous voice of good range, especially appealing in its middle and upper registers which are warm in texture and vibrant ... proved one of the most promising new vocalists heard here this season. ... In Mozart's "Alleluja" she disclosed a secure sense of style and ability to deliver the florid passages cleanly and with brilliancy. ... J. D. B., Herald-Tribune

... Add to the roster of promising new singers Emma Pitt, a young contralto ... disclosed a voice of extensive range, ample volume. High notes poured out brilliantly and easily and she held them firmly. She phrased beautifully most of the time and her diction was clear and clean.—L. B., World-Telegram.

... Impressed one by her sincerity and musicianship. —Greta Bennett, Journal-American.



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# CONCERTS: Choral Events Numerous—Hindemith List Given

CHORAL groups took the lead as the recital season wound. Ensembles appearing included the Finlandia Chorus, the Pius X Choir, the Desoff Choirs, which gave Ernst Levy's 'Hymnus Symphonius' its American premiere under Paul Boepple, the University Glee Club and the Vassar College Choir. The Juilliard Alumni gave its final concert. At a recital devoted to the works of Paul Hindemith, the composer appeared both as a pianist and viola player. Frederick Bristol offered a program of modern piano music. Konstantine Sadko and Arthur Flynn were the singers of the evening.

## Hindemith Heard in His Own Works

Paul Hindemith, composer, as pianist and violist, assisted by the Laurent Woodwind Quintet, Motet Singers, Jesus Maria Samroma, Lydia Hoffmann-Behrenk, Richard Burgin, and Jean Bedetti. Town Hall, April 23, evening.

**ALL-HINDEMITH PROGRAM**  
Quintet for Woodwinds, Opus 2, No. 2  
Sonata for Viola and Piano (World Premiere)  
Five Motets: 'Von Blasungsmotet'; 'Wahre Liebe'; 'Art liest nicht von der'; 'Frauenklage'; 'Landschaftslied'  
Piano Sonata for Four Hands (American Premiere)  
Quartet for Clarinet, Violin, Cello and Piano (World Premiere)

All all-anything programs are likely to be trying, but an all-Hindemith program calls for the greatest concentration from the auditor; particularly when the program exceeds usual limits in length. The chief value of this concert was that it brought to hearing a great deal of music which seldom appears on standard programs of chamber music. The chronological span demonstrated was a period of seventeen years, since the woodwind quintet was composed in 1922. This work, despite its seniority, proved no less Hindemith, and thus no less recombinant, rarefied, and terse than did the later works. Its charm lies in its ironic lilt and sardonic consideration of tones and melodies. It seemed closer to the audience than did any other part of the program, and it was received with enthusiasm.

Part of that enthusiasm were thin during the longish Sonata for Viola and Piano which was finished only a short time before the date of the concert. Despite the brilliant flurries in the piano part which were so nobly carried off by Jesus Maria Samroma, and the pervasive viola ramblings played by the composer, the work as a whole seemed lacking in sym-



Frederick Bristol



Heikki Klemetti

pathetic rapport. A much simpler and warmer expression was found in the five short choral pieces, filled with indomitable humor which alternated with rather gentle romantic passages.

The last two pieces on the program, the Piano Sonata for Four Hands, and the Quartet for Clarinet, Violin, Cello, and Piano, are both recent works. They show, as usual, the firm intellectual conception of the composer, which unrelentingly carries through to the end. Yet there is a certain romanticism in this music, though its struggles to manifest itself are sometimes in vain. The most constant impression derived from this music is that of a struggle between various elements, classicism, romanticism, medievalism (in bleak harmonic structures); in short, the whole intellectual struggle of pre-war and post-war Germany, which makes Hindemith so typical a representative of his place and his time. It seems inconceivable that any other set of circumstances could have produced the kind of music which springs so constantly from his pen. If for no other reason than this typicality, Hindemith is important to those interested in music as a reflection of life.

The various soloists and ensemble groups gave excellent support to the composer and his music, and successfully solved the most intricate problems of performance. I.

## Frederick Bristol in French List

Frederick Bristol, pianist. Town Hall, April 19, evening:

Suite in C Major (parts 1 and 3).....Poulenc  
Sonatine No. 3.....Tansman  
Three Expressions.....Bristol  
Prelude, Chorale and Fugue.....Maleingreau  
Arabesque No. 1; 'Doctor Gradus ad Parnassum'; La terrasse des audiences du clair de lune; 'Général Lavigne'; 'Ondine'; 'Poissens d'or'.....Debussy

Mr. Bristol, who has made more or less of a specialty of modern piano music, listed

two first performances on this program, the Third Sonatine by Tansman and his own 'Expressions'. He played this music with obvious sympathy for its style and structure, albeit with a hard touch and not always adroit use of the pedals. His playing had a brittle, hard-surfaced quality which was suited to most of the works on this program. But despite Mr. Bristol's admirable enterprise in bringing new works before the public, it is to be doubted whether he rendered them or himself the best service in making a program so entirely in one vein.

Nor were the various works sufficiently individual to compel the attention. Poulenc and Tansman always write smoothly and pleasantly, but Mr. Bristol's 'Expressions' brought pleasing contrast with their percussive drive and dissonance, though they did not seem to carry much inspiration. The Maleingreau prelude, chorale and fugue were heavily influenced both by César Franck and by the organ style. The excessive length of the work and the frequent banality of its ideas cancelled the effect of its ingenuity of structure. The best came last. The audience was of good size and of marked cordiality. As is his custom, Mr. Bristol dimmed the lights of the hall and flooded the stage with amber.

## Finlandia Male Chorus Makes Debut

With the international stir of the World's Fair already perceptible, the appearance of the Finlandia Male Chorus in Carnegie Hall on the evening of April 21 in its American debut was doubly appropriate. The chorus was conducted by Heikki Klemetti, who is a composer, editor of a music journal and teacher of choral singing, in addition to his conductorial activities. Mr. Klemetti also conducts the Helsinki University Chorus, which visited America last season, though he did not accompany it at that time. The Finlandia Chorus, made up of about seventy men, sang with dynamic force, precision and musicianship. The evidences of careful training were to be remarked in every facet of its performance. And, as with the Helsinki Chorus, the sheer impact of tone which it can produce is stirring.

Two of Mr. Klemetti's works were included on the program, 'Ero' ('Parting') and 'Luonto Pönteä' ('Glorious Nature'). Other composers represented were Emil Genetz, Selim Palmgren, Robert Kajanus, Aksel Toernudd, Armas Jaernefelt, Leevi Madetoja, Toivo Kuula and Jean Sibelius. There were two soloists, Arnold Tilgmann, tenor, who sang the solo part in Kajanus's 'To the Fair Maiden', and Sulo Saarits,

baritone, who sang the solo part in Mr. Klemetti's 'Ero'. Earlier in the day the chorus had been welcomed by Mayor La Guardia and the audience, which included many of its compatriots, gave it a hearty reception. S.

## Desoff Choirs Give New Levy Work

The Desoff Choirs: the Adesdi Chorus, the A Cappella Singers and the Motet Singers; appeared in Carnegie Hall on the evening of April 28,



Ernst Levy

conducted by Paul Boepple and with the Orchestra of the New Friends of Music furnishing instrumental accompaniments. Two organists also participated in the concert: Frank Widdis, accompanist and assistant conductor of the choir, and Carl Weinrich, who was soloist in Ernst Levy's 'Hymnus Symphonius' for organ, wind-instru-

ments, timpani and chorus which had its American premiere on this occasion.

The program also included Victoria's 'Magnificat' in the sixth mode; Giovanni Gabrieli's 'Beata est Virgo'; Hassler's 'Ad Dominum cum Tribularer'; Lassus's 'Providebam Dominum'; Buxtehude's 'O Lux Beata, Trinitas'; and Mozart's 'Vesperae Solennes de Confessore' (K. 339). The 'Hymnus Symphonius' consists of a long introduction for organ with brasses proclaiming against it, followed by a choral setting of a poem by Carl Seelig, 'Zauber der Musik', after which the organ takes up a chorale with repetitions of the exultant theme in the brasses. Though it had some adroit touches of scoring and vocal color, the work seemed dreary and arid as a whole. The last was decidedly not the least at this concert for the exquisite Mozart Vespers are full of the freshness and transparent beauty of his genius. These hymns should be heard much oftener, for they are masterpieces of the first rank. Of the choir, the Motet Singers made the best showing, though the other groups sang creditably. S.

## Haarlem Philharmonic Society Holds Fifth Musicale

The season's fifth musicale of the Haarlem Philharmonic Society, Mrs. Everett Menzies Rayner, president, was held in the Waldorf-Astoria on the morning of April 13. The program was presented by Emanuel List, bass of the Metropolitan Opera; the American Society of Ancient Instruments, and Valdivia Condé, a child-pianist from Iceland. Mr. List sang arias from 'The Magic Flute', 'Simone Boccanegra' and 'The Barber of Seville' as well as two song groups. The ensemble, which is composed of Flora Stad, harpsichord; Ben Stad, violoncelle; Josef Smit, viola da gamba, played Old French pieces and works by Scarlatti, Pasquini, Purcell and others. Miss Condé was heard in a group by Chopin.

## Chamber Music Concert Given at New School for Social Research

The third of a series of contemporary and classical chamber music concerts organized by Mark Brunswick, Roger Sessions and Edward Steuermann, was given at the New School for Social Research on the evening of April 19. Those taking part were Mr. Steuermann, piano; Victor Polatschek, clarinet; Thea Sifton, mezzo-soprano, and the Galimir Quartet consisting of Felix Galimir and Emil Kornsand, violins; Lotte Hammerschlag, viola, and Fritz Magg, cello. The program consisted of the Brahms Sonata in F Minor for piano and clarinet; Schönberg's fifteen songs from the 'Buch der Hängenden Gärten' (Continued on page 49)



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## Philadelphia Company Plans Six Operas



Left to right, Dr. Hans Wohlmuth, Stage Director; C. David Hocker, General Manager, and Sylvan Levin, Music Director of the Philadelphia Opera Company

PHILADELPHIA, May 5.

AN ambitious series of productions on the Philadelphia Opera Company's 1939-40 roster was recently listed by C. David Hocker, general manager of the company, which was so successfully launched this season.

Six performances will be given in the Academy of Music. Operas chosen include: Gounod's 'Faust', Mozart's 'Marriage of Figaro', Puccini's 'Madame Butterfly', Verdi's 'La Traviata', Johann Strauss' 'Die Fledermaus', and Bizet's 'Carmen'. The Mozart and Strauss works will be sung in English. In addition to these operas the company will give special performances for the Forum and the Philadelphia Orchestra.

As during the past season, the personnel of the company will consist for the most part of Philadelphia singers and technicians. Sylvan Levin continues as musical director, and is at present engaged in organizing the company for the forthcoming series. The company is determined to give not only popular priced, but artistically conceived presentations. In recent weeks Mr. Levin and his associates have also been busy with auditions, and it is reported that a wealth of fine talent is being discovered. More than 400 singers have taken auditions.

Hans Wohlmuth, who impressed by

the high qualities of his stage direction in the performances presented in 1938-39, will head this department of the Philadelphia Opera's activities in the forthcoming season. Mr. Wohlmuth was recently engaged by the Curtis Institute of Music and the Academy of Vocal Art to head their respective Opera departments.

Mr. Hocker is at present completing arrangements for an intensive campaign for subscriptions. In order to encourage subscriptions, he is instituting a plan whereby tickets may be purchased on the installment plan. W. E.

## DALLAS WELCOMES THE METROPOLITAN

### Opera Company Offers 'Manon', 'Otello', 'Tannhäuser' and 'Bohème' During Visit

DALLAS, May 5.—The most important musical event for many years locally, was the recent visit of the Metropolitan Opera Company. The only time the organization had ever previously appeared in Dallas was in 1905, when a performance of 'Parsifal' was given.

Huge audiences greeted the company at each performance in Fair Park Auditorium, over 4,000 attending every opera. The opening work, on April 10, was 'Manon', with Grace Moore giving a superb interpretation, both in her lovely singing and capable acting, of the leading role. The part of Des Grieux was excellently portrayed by Jan Kiepura. John Brownlee and Ezio Pinza were also excellent. Others in the cast included Natalie Bodanya, Maxine Stellman, Irra Petina, Désiré Défrère, George Cehanovsky, Louis D'Angelo, Max Altglass, Arnold Gabor and Gina Gola. The conductor was Wilfred Pelletier.

### 'Otello' Is High Mark of Series

Probably the highlight of the brief season was the brilliant performance of 'Otello' on April 11, with Giovanni Martinelli in the title role, Lawrence Tibbett, as Iago and Irene Jessner, as Desdemona. Never was Martinelli in better voice, and he sang and acted his role most capably. Tibbett brought wonderful gifts of voice and interpretation to his role, and Irene Jessner was splendid, both vocally and as an actress. The conductor was Pietro Cimara. The well-balanced chorus received its share of applause.

On the last day, April 12, two operas were given. 'Tannhäuser' and 'La Bo-

hème. Lauritz Melchior was incomparable as Tannhäuser; Elisabeth Rethberg gave a memorable interpretation of Elizabeth; Herbert Janssen sang the role of Wolfram authoritatively, and proved himself an experienced actor as well. Kerstin Thorborg was a glamorous Venus. For this outstanding performance Erich Leinsdorf was the excellent conductor.

### Moore Sings Mimi

'La Bohème' was the opera chosen for the evening and again Grace Moore was heard, this time as Mimi. Charles Kullman sang Rodolfo, pleasing the large audience with his fine singing and acting. Ezio Pinza as Colline brought superb gifts to the part, and John Brownlee, George Cehanovsky, Louis D'Angelo, Natalie Bodanya completed the splendid ensemble. Preceding the opera solo dancers and the ballet were seen in dances, act four of 'Carmen'. They received an ovation. Gennaro Papi was the excellent conductor. The gross receipts for the brief season were \$72,434.

The group who made this series possible was the Dallas Grand Opera Association, of which Arthur L. Kramer is president; W. J. Brown, W. L. Prehn and E. P. Simmons, vice presidents; Fred F. Florence, treasurer; B. G. Habberton, secretary. R. L. Thornton is chairman of the executive committee of nine leading citizens, and a representative group of business men served as directors.

MABEL CRANFILL

## NATIONAL PLAYERS END SERIES IN BALTIMORE

### Kindler Conducts Symphony in Brahms, Strauss and Schumann—Women's Symphony Heard

BALTIMORE, May 5.—The National Symphony, Hans Kindler, conductor, closed its series of local concerts at the Lyric on April 11 with the presentation of a program including the Brahms Symphony No. 1, Strauss's 'Don Juan', Georg Schumann's 'Nymphs and Satyrs', and the Ravel 'Bolero'.

The Women's String Symphony, Wolfgang Martin, conductor, gave its second concert of the current season at the Peabody Institute on March 26. Celia Brace, violinist and Agnes Zimmisch, organist, as soloists, in a Vivaldi concerto were applauded.

The Peabody Conservatory Students Orchestra, Gustave Strube conductor, with Everett Stevens, pianist, and Thelma Viola, contralto, as soloists, gave a concert on April 19. The program included Schumann's 'Rhenish' Symphony, the Prelude to 'Tristan and Isolde' and 'Finlandia'. The entire concert was recorded by the research department for study by students.

On April 22 Franz Bornschein and Louis Cheslock conducted three student orchestras in a program which included three transcriptions by Franz Bornschein and three excerpts from his 'Short Stories'; Gustave Strube's 'Mirage' and compositions by Brahms, Sullivan and Nicolai. F. F.

### Chester Barris Gives Recital in Wooster, O.

WOOSTER, O., May 5. — Chester Barris, pianist, recently gave a local recital playing the Beethoven 'Appassionata' sonata, Balakirev's 'Islamey', Chopin's Impromptu in A Flat, Polonaise in F Sharp Minor and Waltz, Op. 42, Medtner's 'Novelle', the Kreisler-Godowsky Rondino, and Franck's Prelude Choral and Fugue.

# MILDRED DILLING

A Review from Her

## Harp Recital

Town Hall  
New York

Feb. 17, 1939



NEW YORK TIMES, FEB. 18, 1939

Mildred Dilling, one of America's most gifted and scholarly harpists, gave one of her all too infrequent New York recitals last night at Town Hall. In the presentation of her elaborate and carefully contrived program the artist was assisted by Frances Blaisdell, flute; Alexander Williams, clarinet, and the Elro String Quartet.

Featured on the list were the "Variations pastorales sur un vieux Noël," for harp and string quartet, by Samuel Alexandre Rousseau, and Ravel's "Introduction et allegro," for harp, flute, clarinet and string quartet.

Comely and gracious, Miss Dilling immediately won over her large and keenly appreciative audience by the musicianly attributes made known in her sensitive and poetic rendition of the Rousseau variations at the start of the evening. The several variants called for a wide range of color and dynamic effects, which she realized in a signally compelling manner. In the second variant the important crescendo passage was brilliantly envisaged, as were the shimmering glissandi of this section. The third variation was remarkable for its rhythmic grace and the fourth for its power and sharp accentuation, while the dreamy mood of the concluding division was expertly captured.

In the group of early French classics by Dandrieu, Rameau and Couperin, Miss Dilling employed a completely different tonal palette used with a fine sense of their stylistic demands. The restrained hues adopted for these numbers were abandoned for more voluptuous and impassioned types of sound in the ensuing group given over to contemporary compositions by De la Presle, Albeniz and Tournier. Here Miss Dilling exhibited her exceptional musicianship, technical skill and rich fund of imagination with special impressiveness, whether in delicate, atmospheric passages, or those asking more bold and full-blooded sonorities. In fortissimi she produced a wealth of overtones from the instrument that gave unusual body to the accurately delivered harmonics plucked from the strings. Her prowess in this respect in Tournier's "La Danse du Moujik" brought a first encore, Miss Dilling responding with Hasselmans' "Fire-Fly."

Items by Prokofiev, Debussy and others completed the list.

N. S.

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## 'OTELLO' AND 'FAUST' GIVEN IN ST. LOUIS

**Halasz Leads Two Final Works of Spring Season by Grand Opera Association**

ST. LOUIS, May 5.—The second performance of the initial season of the St. Louis Grand Opera Association took place on April 21 at the Municipal Opera House before a near-capacity audience. The work was Verdi's 'Otello', an opera not heard here in many years, and by reason of this and the excellent cast, it created a profound impression.

Giovanni Martinelli in the role of the Moor, was in perfect voice and his delineation of the part was completely convincing. The sinister plottings of Iago were finely portrayed by Fred Destal, who also was in excellent voice, and Irene Jessner as Desdemona, repeated the success which she gained in the first presentation, that of 'Die Walküre'. The remainder of the cast was totally adequate. Nicola Massue was the Cassio; Gerald Whittington, Roderigo; Lorenzo Alvary, Lodovico; Hertha Glatz, Emilia, and Charles Galloway, Montano.

The chorus had its first opportunity to show the fine training it has undergone for several months under Laszlo Halasz. It is a group of young, fresh voices, finely blended in quality and precise in attacks and shading. Their acting revealed the expert hand of Dr.



Laszlo Halasz

Lert, as most of them had never before appeared on a stage. Mr. Halasz had the orchestra under perfect control and it added much to the completeness of the ensemble. Although not lavish, the sets were well executed and totally adequate.

### 'Faust' Packs Auditorium

It remained to the final performance, that of 'Faust', on April 24, to pack the auditorium to overflowing. This may be attributed to the familiarity of the work and the reputation of many of the cast. Greatest interest centered in the performance of Ezio Pinza as Mephistopheles, and although his lateness in arrival deprived him of adequate rehearsal, there was no evidence of it in his portrayal. He dominated every scene in which he appeared. Charles Kullman as Faust was no less convincing in acting or singing, and Robert Weede as Valentine also came in for his share of applause for his most finished work. The Marguerite was Lucy Monroe. Florence Kirk as Siebel revealed a voice of much beauty, and Nord Vernellj as Wagner and Hertha Glatz completed the cast.

The chorus again showed fine training and a local ballet performed the 'Kermesse'. Mr. Halasz conducted with authority.

Immediately after the final performance it was announced that the Fall season of three, or four, operas would take place in early October.

HERBERT W. COST

### Grace Leslie to Be Soloist with Newtown Orchestra

NEWTOWN, CONN., May 5.—Grace Leslie, contralto, was re-engaged as soloist with the Newtown Orchestral Society, and appeared at the concert of this group on May 4. Mario Di Cecco, who has been conductor of the orchestra since its inception, presented "an evening of familiar music", including works by Bach, Mozart, Grainger and Massenet.

## QUAKER CITY HAS CROWDED CALENDAR

**Individual Recitalists, Chamber Music Groups and Clubs Give Concerts**

PHILADELPHIA, May 5.—The Academy of Music was filled to capacity when Marian Anderson appeared in recital on April 13. Superlative singing and sensitive artistry were revealed in a program which included works by Handel, Frescobaldi, Caldara, Schumann, Brahms, Saint-Saëns, Tibor Serly, Kosti Vehanen and Griffes and several spirituals.

An all-Chopin program brought Josef Hofmann to Goodhart Hall of Bryn Mawr College on April 11, the eminent pianist's art eliciting the enthusiastic response of a large audience. Julius Katchin, boy pianist, demonstrated his remarkable present attainments at a recital in the Academy of Music on April 15. Waldemar Giese, contrabassist, assisted by Maurice B. Katz, pianist, appeared in the Academy of Music Foyer on March 30.

The fourth and final program in this season's "Modern Chamber Music Series" was given in Ethical Culture Society Auditorium on April 3. The program included Honegger's 'Three Pieces' for piccolo, oboe, violin and cello; 'Seven Popular Spanish Songs', by Falla, with harp accompaniments (arranged by Carlos Salzedo); Hindemith's Third Piano Sonata; Prokofiev's Sonata for two violins, and Robert Sander's Sonata for cello and piano. The program was concluded with Falla's Concerto for piano, violin, cello, flute, oboe and clarinet. Continuing a series of chamber-music recitals the Philadelphia Music Center provided Hugo Kauder's Trio for oboe, viola, and piano and Dvorak's Quintet in A major, for piano and strings, on April 14. A Center program on April 7 offered a lecture by Elie Siegmeister and a program of his music.

Schubert, Mendelssohn, and Schumann were discussed by George F. Boyle on April 10, in the course of his series on the history of keyboard music. Compositions by the three were performed by Mr. Boyle, with Pearl Applegate Boyle assisting in Schumann's Andante and Variations for two pianos.

Guy Marriner, director of music at the Franklin Institute, dealt with "Water, Lullaby and Spring Music" at his lecture-recital on April 9.

Fabien Seitzky, conductor of the Indianapolis Symphony and the Philadelphia Chamber String Simfonieta, was the guest of the Philadelphia Art Alliance on April 13, delivering a lecture on "The Orchestra from a Conductor's Point of View."

A National Exhibition of Music Printing, organized and sponsored by the Philadelphia Graphic Arts Forum

and the Philadelphia Art Alliance, was held in the latter organization's galleries from March 29 to April 15.

The Matinee Musical Club concluded an active concert season in the Bellevue Stratford Ballroom on April 18. Robert Weede, baritone, appeared as guest-artist. Also heard was the club chorus under the direction of Harry A. Sykes. Clarence K. Bawden's cantata, 'The Siege of the Alhambra', was performed.

A Philadelphia Music Club concert in the Bellevue Stratford Ballroom on April 11 engaged the club chorus, H. Alexander Mathews conducting, in Frances McCollin's 'Going Up to London' and other works.

Julia E. Williams, an active member of the Matinee Musical Club for more than fifteen years, was elected president for a two-year term in the Bellevue Stratford on April 4.

WILLIAM E. SMITH

### Spartanburg Festival

(Continued from page 36)

voices and made one or two substitutions among the soloists, the Requiem would have been an even more imposing achievement. As it was, the purely choral parts, especially the 'Dies Irae', 'Lacrymosa', 'Domine Jesu' and 'Hostias' achieved the impressive stature of great music.

Mr. Bacon's incidental music for 'The Tempest' is scored for piano, organ, celesta, clarinet, and cello. His new settings for Ariel's songs, 'Full fathom five thy father lies', and 'Where the bee sucks, there suck I', are charmingly fragile and wispy, and in amusing contrast is the roistering scene between drunken Stephano and Trinculo. Intermittently throughout the plan the off-stage instruments contributed their comments, not obtrusively but in the spirit of a resourceful accompanist. If anything, to an audience accustomed to an almost continuous sound-track, the music erred on the side of sparseness.

After six months on the West Coast devoted to composition under the Guggenheim grant, Mr. Bacon will return to Converse in the late Fall and according to present plans will work toward a continuation of the festival.

MAXINE CUSHING

### Thirty-Second Bethlehem Bach Festival

**Friday, May 19th**

at 4:00 and 8:00 P.M.

E. D. S. T.

Cantata—No. 69

"Praise ye the Lord, O My Spirit"

Motet

"Come, Jesu, Come"

Cantata—No. 71

"God is my King"

Cantata—No. 104

"Thou Guide of Israel"

Cantata—No. 82

"It is Enough"

"The Magnificat"

**Saturday, May 20th**

at 2:30 and 5:00 P.M.

E. D. S. T.

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## MANIFOLD PROGRAMS IN SAN FRANCISCO

### Chamber Music Concerts, Dance Events and Song Recitals Fill Past Few Weeks

SAN FRANCISCO, May 5.—Easter Sunday brought Ignace Paderewski to the Civic Auditorium where more than 6,000 persons gathered to do him homage. Just one week later Artur Schnabel played five Beethoven Sonatas at the Curran Theatre.

Louis Kaufman gave a violin recital in Veterans' Auditorium on April 7, securing great success by his fine playing of Loeffler's Partita, Schubert's Sonata, op. 162, and other works. Recitals by Alice Mock, soprano, Lisa Caron and her Dance Group, Joyzelle Ray whose debut as concert pianist was most promising, a presentation of Indian dances by Jacques Cartier, and a violin and piano sonata program by Mary Pasmore and Marshall Sumner, have been other recent events.

Igor Gorin gave his first recital here recently with remarkable success. Adolph Baller was his accompanist.

At Pro Musica's concert in the San Francisco Museum of Art recently, Alfred Frankenstein presented a Moussorgsky program commemorating the centennial of that composer's birth. A talk and showing of the Hartmann pictures which inspired Moussorgsky's 'Pictures at an Exhibition' was followed by a fine performance of the piano score by E. Robert Schmitz. Representative songs were sung by Joel Carter, baritone, with Owen Anderson at the piano.

Clifford Souze won hearty acclaim for a Chopin-Ravel program in the Century Club under the management of Lulu J. Blumberg.

Two concerts were given by Marian Anderson and two by Richard Tauber.

Another singer who graced the Opera House stage in recent weeks was Kathryn Meisle who, with Frederick Bristol at the piano, gave many unfamiliar and interesting works.

MARJORY M. FISHER

### WORCESTER ORCHESTRA COMPLETES ITS SEASON

Walter Howe Conducts Philharmonic With Two Local Soloists in Final Event

WORCESTER, May 5.—The Worcester Philharmonic, conducted by Walter Howe, revealed new facility in its final concert of the season at Mechanics Hall on April 12. There were two local soloists: Mae Brennan McCarthy, who sang 'Ritorna Vincitor' from 'Aida'; and Myrtle D. Olson, concertmaster, played Wieniawski's D Minor Concerto. The orchestral works included Hadley's 'In Bohemia' overture; a Scarlatti Suite: two 'Caucasian Sketches' by Ippolitoff-Ivanoff, and the Beethoven First Symphony.

J. F. K.

### Morning Music Club Gives Concert

NYACK, N. Y., May 5.—The Morning Music Club of Nyack-on-Hudson presented its fifteenth spring concert at

the Junior-Senior High School on April 21, conducted by Alfred Boyce. George Rasely, tenor of the Metropolitan Opera House, was the soloist, accompanied by Harry Allaire. The program listed works by Bruno Huhn, Weber, Sibelius, James H. Rogers, Mrs. H. H. A. Beach, Tchaikovsky, Widor, Fourdrain, Michael Este, C. B. Hawley and Carolyn Wells Bassett.

## WASHINGTON HEARS PRESENT-DAY SONGS

### Nadia Boulanger Conducts Coolidge Concerts of New Compositions

WASHINGTON, May 5.—Nadia Boulanger conducted two Elizabeth Sprague Coolidge concerts in the Library of Congress on April 13 and 15. A group of five singers and five instrumentalists, including members of the Coolidge String Quartet, presented between forty and fifty songs. Composers included Gail Kubik, Barbara Trask, Alexis Gaiev, Livingston Gearhart, Leo Preger, Harrington Shortall and Jean Francaix. The singers included: Noemie Perugia and Juliana Claxon, sopranos; Nathalie Kedrov, contralto; Hugues Cuenod, tenor; and Doda Conrad, bass.

The late Nicholas Longworth, first president of the Washington Friends of Music Society, was honored on the anniversary of his death on April 11 in an all-Mozart concert at the Library of Congress given by William Primrose, viola player, Roman Totenberg, violinist, and George Robert, pianist.

Pan-American Day on April 14 was concluded by a concert in the Pan-American Union's Hall of the Americas by the U. S. Navy Band Orchestra, Lieut. Charles Benter, leader. Soloists included Natalia Garland de Cook, Peruvian soprano, and Bernardo Segal, Brazilian pianist.

Henry Gregor, pianist and musicologist, began a series of six lecture-recitals on April 15 in the Phillips Memorial Gallery. The series is designed to cover the works of Bach, Beethoven and Brahms. The Washington Chapel Choir, led by D. Sterling Wheelwright, gave a concert April 15 for the staff of the U. S. Tariff Commission.

In two Library of Congress programs on April 20 and 22, Feri Roth, of the Roth String Quartet, conducted the six Bach Brandenburg Concertos with members of the National Symphony and Alice Ehlers, harpsichordist. The concertos were presented with every regard for authenticity, and Mr. Roth's conducting, done for the most part while playing, was also in keeping. The two concerts were presented by the Elizabeth Sprague Coolidge Foundation.

### Millicent Gruler Substitutes in Palm Sunday Service

TOMS RIVER, N. J., May 5.—Millicent Gruler, lyric coloratura soprano, sang a special Palm Sunday service in the Baptist Church in Toms River on April 2. She substituted on twelve hours' notice for the regular soprano, who was ill.

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# MUSIC: Orchestral Fantasy and Many Songs Stud Recent Publications

## SONGS BY HAGEMAN AND OTHERS IN NEW CARL FISCHER SHEAF

**P**RIDE of rank in the latest sheaf of new songs that have come from Carl Fischer, Inc., must be accorded to the 'Sundown' of Richard Hageman, for with it that resourceful composer has placed still another strikingly effective song to his credit. First of all, he has chosen an inspiring poem, the work of Lew Sarett, and he has clothed it with a garment of lyric expression that makes it one of the most invigoratingly majestic and stimulating songs that have been produced in many a long day. The almost unvarying and individual rhythmic character of the piano accompaniment carries the melody shoulder-high with a bold and swinging stride. In the key for high voice the E major of the first stanza is replaced by the key of D flat for the second, persisting to the end, a device that adds a special impact to the second half of the song. It is also published for low voice.



Richard Hageman

Three new songs by the prolific Robert MacGimsey are also in this new Carl Fischer list. In 'Roofs', a setting of a poem by Joyce Kilmer, he has broken away for a brief moment from his preoccupation with the Negro songs of his native Southland and produced a fresh, straightforward song in appealing out-of-door mood. In his two other new songs he reverts to his favorite field with 'Old Slave' and 'Workin', Workin', based on songs taught him in his childhood by his old, colored 'Uncle Olmstead'. Sincere and simple, with all temptation to avoid theatrical over-statement safely avoided, these are in many respects the best songs in their category that Mr. MacGimsey has yet written. 'The Beatitudes' by Mortimer Browning is a well-conceived and dignified sacred song, with words from the fifth chapter of St. Matthew, written with effectively ecclesiastical simplicity, with organ accompaniment. Then Alexander Aslanoff has espied the lyric possibilities of two familiar piano compositions and made an appealing 'Slumber Song' out of Iljinsky's 'Berceuse', using a text by Adele Epstein, and an arch little 'Cuckoo Song' out of Arensky's 'Le coucou', with the aid of an amusing text by Ruth Benfield. Both are

planned for high voice and dedicated to Lily Pons. And there is also a new dialect song, 'Mia Carlotta', by Robert Shanley, an ingenious setting of one of Thomas A. Daly's characteristic patter poems, written for medium voice.

## 'DARK DANCERS OF MARDI GRAS' A CADMAN ORCHESTRA FANTASY

**W**ITH 'Dark Dancers of the Mardi Gras', recently released by Edition Musicus through the Affiliated Music Corporation, Charles Wakefield Cadman has produced another important work of major dimensions. It is designated as a Fantasy for orchestra with piano and is scored for the full complement of orchestral instruments, though it may be played also by an ensemble consisting of flute, oboe, two clarinets, bassoon, two horns, two trumpets, two trombones, piano, percussion and strings, or any combination starting from that basis.

This is essentially a pictorial work and its significance is explicitly stated in the foreword: "The work takes its name from the Negro side of the Mardi Gras, although no Negro themes have been used. It is built on one theme, with extensions. The Negroes of New Orleans have their own Mardi Gras celebration, at the same time as the white people have theirs. This fantasy is supposed to reflect the fantastic, the grotesque, the bizarre spirit of the carnival. The original theme goes into a major key in the central section (slower), and might represent the romantic feelings of the King and Queen and the Court in carnival fashion, for they carry out the same traditions as the whites in their Mardi Gras. The King and Court parade along Rampart Street, which is sometimes called the Negro Main Street of New Orleans."

This marks an excursion into new territory for Mr. Cadman, but he has thrown himself into his task with all his characteristic zest and has brought his resourceful craftsmanship to bear upon it with noteworthy musical results. The scoring is significantly colorful and the work stands as a contribution of real moment to the limited list of serious compositions in the larger forms inspired by the Negro that have yet been written. Apart from the one solo opportunity given it in the brilliant cadenza near the end the piano is treated as an integral member of the orchestra, and the well-written part assigned to it plays a significant rôle in the achieving of the orchestral color envisioned by the composer. The time of performance is given as ten minutes.

## NOTEWORTHY VOCAL WORKS AMONG GALAXY NOVELTIES

**A** SONG novelty that would seem predestined to find an extensive public is 'Touch me to song!', by Gustav Klemm, a setting of a poem by Mary Carolyn Davies, which has just been published by the Galaxy Music Corporation. It is a notably fine song, of dignified melodic character, achieving telling brilliance in its climactic final strophe. Its expressively varied spirit alone invests it with a peculiar vitality, while its piano accompaniment, too, has been most fortunately devised.



Gustav Klemm

For choral groups, also, the same publishers have made some noteworthy additions to their library. These include a highly effective arrangement of Tosti's 'La Sere-nata' for men's voices by Alberto Bimboni, with an excellent English version of the original text by Lorraine Noel Finley; a completely effective version of Rossini's Neapolitan tarantella, 'La Danza', for women's voices by Willard Sektberg, with English text by Emily Nichols Hatch, and an arrangement for double mixed chorus of 'The Keys of Heaven' by Arthur Hall. In this latter Mr. Hall has followed the plan of giving the words of the importunate suitor to a four-part men's chorus and the replies of the lady to a four-part women's group, bringing the full chorus into play only in the final measures. The result is a piquant version of the English folksong that undoubtedly will be eagerly sought by double quartets and mixed choruses generally.

In a different field the same firm brings out a further novel arrangement in a transcription by Eugene Brose of Cyril Scott's 'Danse Nègre' for clarinet, with piano accompaniment. The English composer's long-popular piano solo meets the test of this latest metamorphosis with amazingly successful results. Clarinetists will not find their task a very easy one but they will find it a very grateful one for the timbre of their instrument lends a new appeal to this singularly vital composition.

**TWO FINE FARLEY SONGS  
POSTHUMOUSLY PUBLISHED**

**T**WO hitherto unknown songs by the lamented Roland Farley are now posthumously published by the New Music Press, Inc. One is 'Bright is the ring of words', a setting of a Robert Louis Stevenson poem, and the other, 'June, My June', with verse by Leonora Speyer.

While both of these songs are essentially reflective of the composer's best standards, 'Bright is the ring of words' is a gem of purest ray serene. This is a song both of uncommon beauty and of uncommon perfection as an example of song craftsmanship. Its musical integrity and its sincerity lend it a special authority of statement. The melodic line has a spontaneous beauty of contour and the harmonic feeling an individual poignant character, while in view of the composer's early death there is a special poignancy in the implications of the lines that words and songs are still carried on wings "after the singer is dead and the maker buried". It is written for medium or low voice.

'June, My June', likewise with a finely conceived vocal line and distinctive harmonization, is a more insistent invocation, planned for more brilliant vocal effect, which culminates in a compelling climax. It is designed for a high voice.

## IRISH SONG GEMS COLLECTED FOR SINGERS AND VIOLINISTS

**L**OVERS of the lyric art inspired by Ireland will find many of their fa-

vorites as well as some less familiar songs that likewise deserve to be favorites in 'Erin's Own Songs', a well chosen collection of twenty, selected and arranged by Ernest Haywood and published by Keith Prowse & Co. in London.

Here are to be found not only 'Killarney' and 'Kathleen Mavourneen' and others long held in similar favor but also the Dublin street songs, 'Cockles and Mussels' and 'The Garden Where the Praties Grow', the traditional 'Saint Patrick Was a Gentleman' and Samuel Lover's 'Barney O'Hea', as well as other gems of an almost folksong character.

A further gesture to Ireland by the same publishers is the issuing of a series of six transcriptions of Irish songs for violin and piano by G. O'Connor-Morris. Three are traditional Irish tunes, 'Draherin O'Machree', 'The Boyne Water' and 'Nora O'Neill', while in the other three, 'The Mountains O'Mourne' by W. H. Collisson and W. P. French, 'The Rose of Tralee' by Charles W. Glover and 'Phil the Fluter's Ball' by W. P. French, the composers have felicitously caught the traditional flavor of Irish sentiment and humor. Because of the nature of the material itself and the unerring taste with which the transcriber has treated it and devised amplifying piano parts these emerge as violin pieces of distinctive charm. L.

## BRIEFER MENTION

### For Piano:

'Bolero Ritmico', by Federico Longas; 'The Sadness of the China Seas', by Victor Granados. Two semi-popular pieces of attractive style, the former an adroit and effective essay in traditional clichés of Spanish music, while the latter, ostensibly a tonal impression of the tragedy of China, limits its Chinese flavor mainly to the extended introduction before yielding to the rhythm of a fox trot (Marks).

'Autumn Colors', by Clarence M. Jones. A pleasingly melodic, medium-grade piece in slow-waltz rhythm. Three pages (C. Fischer).

Preludes For Young Pianists, by Florence A. Goodrich. A collection of illustrations of legato octaves, sustained melody, descending patterns, interlocking broken chords, and other pianistic devices, in the form of very short preludes (Summy).

### For Cello and Piano:

Lento, by Denis Matthews. An appealing melody of meditative mood, with a well-contrasted middle section of more dramatic character, and with a harmonically colorful accompaniment. Both cello and piano parts are well written (London: Oxford. New York: C. Fischer).

### For Solo Voice (Sacred):

'Come, Worship Him', words and music by William P. Boggs; 'Show Me My Task', by Harry Wooler, with words by Rev. B. V. Tippett. Two melodious and usable sacred songs along traditional lines, each published in three different keys, and also as arranged for mixed voices and for two parts (Schroeder).

### For Piano Solo:

Fantasia on 'Greensleeves', adopted from the opera, 'Sir John in Love', by R. Vaughan Williams. An essentially pleasing piano piece, with the favorite lilting air on which it is based treated with due simplicity and clothed in harmony transparent enough to preserve its naïve charm intact (London: Oxford. New York: C. Fischer).

'The Devil's Whip', by H. Villa-Lobos; Serenata, by Joaquin Malats; 'The Arabian Dancer', by Francesco Santoliquido. New editions by Paul Kay of three colorful

### For Solo Voice:

'You ask in vain', from 'Peter Ibbetson', by Deems Taylor. This is the Colonel's air, for baritone, from the first act of the opera, with the original French words by Alfred de Musset and an English translation by the composer (J. Fischer).

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## For School Bands:

A percussion Band Medley, by Louis E. de Rusette. A collection of appealing British nursery rhymes, Scottish national melodies and dances of other countries, well arranged for children's bands of triangles, tambourines, cymbals and drums (London: Novello. New York: Gray).

## NEW VIOLIN SONATA BY EDMUND RUBBRA

VIOLINISTS will find an interesting novelty in the Sonata, No. 2, for violin and piano by Edmund Rubbra, which has recently been issued by the Oxford University Press (New York: Carl Fischer, Inc.). The composer came to the attention of music lovers here during the past season as the musician responsible for the orchestration of the Handel-Brahms Variations and Fugue as played by the NBC Symphony Orchestra at a Toscanini concert.

This sonata is the work of a musician of sensibility who possesses a fluent and facile compositional technique. There are three movements, of which the first possesses perhaps the most distinctive charm, although the others likewise have an engaging quality of a different order. The main theme of the first movement with its piquant harmonization has a subtly haunting flavor suggestive of faraway times that makes an irresistible appeal. The slow movement is a 'Lament', which reaches dramatic heights in its emotional development, while the third and last, an Allegro vivo e feroce, is fiery of spirit and stridently aggressive in mood, with the insistent repetition of one note establishing and maintaining an inescapably contagious rhythmic pattern. The piano part is harmonically colorful and effectively sonorous.

This work of individual appeal has the merit of conciseness and brevity, the official playing time being only seventeen minutes.

## TRILOGY OF SHORT PIECES BY CATHEDRAL ORGANIST

A MINATURE Trilogy for organ by Norman Coke-Jephcott, organist and choir director of the Cathedral of St. John the Divine, is the latest contribution of the Arthur P. Schmidt Co. to the organist's repertoire. The trilogy consists of a Prelude, a Ground Bass, and a Toccata on 'St. Anne'.

All three pieces of the set are of modest dimensions, the first two being but two pages long each, while the third occupies only three pages. The Prelude is based on the notes C, H, D, and H, indicating, in accordance with German custom, the note of B natural. It is an impressive composition, which conceivably could have

been developed along more extended lines to good advantage. In the Ground Bass the constantly reiterated pedal subject is of a character that fully justifies the given indication, Andante misterioso. But it is the Toccata on 'St. Anne' that will undoubtedly be played most frequently, for with the pedal booming forth the familiar strophes of one of the most exalted of hymn tunes the hands indulge in the most brilliant figuration, which is continuous up to the point where they unite with the pedal in a fortissimo proclamation of the tune of majestic power and effect.

## NEW PIANO CONCERTO BY ACHRON AVAILABLE

NEW concertos for piano possessing a particular element of novelty, the appearance of Isidor Achron's Concerto No. 1, in B flat minor, as published by Carl Fischer, Inc., in an edition for two pianos, arouses a special measure of interest.



Isidor Achron

While not adhering slavishly to traditional form Mr. Achron's concerto is exceptionally compact structurally for a modern composition of major dimensions. Not that the music is modernistic in any sense; it is, on the contrary, definitely lined up with the traditionally Romantic school of musical thought. After a brilliant introduction the piano introduces a songful Andante con moto subject, which is then freely developed and used as an orchestral background for elaborate figuration on the solo instrument. This gives way in due time to a second Andante theme, of somewhat nostalgic character, which the composer has not hesitated to extend until its dramatic possibilities could be fairly exhaustively exploited.

A scherzo movement in the form of a colorfully embellished waltz forms the middle part of the work, and it is followed by a reprise of part of the introduction and a reminiscence of the second Andante subject before a spirited Allegro is ushered in in a fugal manner. This movement eventually leads into an imposing finale, in which the first subject of the concerto is again used in a sonorously dramatic elaboration that is worked up to a crashing climax.

In the field of piano literature the same publishing house also issues an attractively moodful little 'Candle-Light Prelude' by W. Clark Harrington and a new piano version by Abram Chasins of the Melody from Gluck's 'Orpheus' long since transcribed by Sgambati and more recently worked over by Harold Bauer. The delicate

fragrance of the original melody, however, seems to have evaporated in the process of constructing this unduly elaborate and rather cumbersome new transcription.

## TIMELY DICTIONARY OF STOPS FOR THE HAMMOND ORGANIST

BY way of supplying both an introduction to playing the Hammond electric organ and a translation of pipe-organ stops into Hammond-organ number-arrangements Stevens Irwin, an experienced exponent of the new instrument, has compiled a Dictionary of Hammond-Organ Stops which should be of immense value to all interested in acquiring a practical knowledge of the instrument. It has just been published by G. Schirmer, Inc.

It is obvious that this new type of organ must pose certain problems even for the expert pipe-organist. Like a painter with the primary colors on his palette, he has to solve the problem of "mixing" his tone colors in the most effective manner, and instead of seeing before him a bank of stops with such names as, for instance, Stentor Diapason or Nachthorn or Salicional he finds nine Harmonic Controllers, each of which must be in the proper one of its nine positions if he is to obtain the tone that he desires. For Stentor Diapason he must draw the first six controllers to 018877; for Nachthorn, to 003120, and for eight-foot Salicional, to 002453. As a further technical detail, in drawing the last three of the nine controllers he has certain options, to be used according to the brilliance he wishes to obtain.

The book starts out with a tersely and clearly set forth explanation of the peculiar properties of the Hammond organ and the various problems involved and then gives over its main section to a series of tables indicating the correspondence between pipe-organ stops and Hammond-

organ number arrangements. Finally, a list of a hundred compositions, both classical and semi-classical, chosen for "just the average player", is given with suggested Hammond organ registration.

The book is discreetly planned, it is well printed and easy to handle as well as to read, and, above all, it is a timely contribution to meet an existing need. There are only a few illustrations but they are helpful.

## NEW TWO-PIANO MATERIAL FROM ENGLISH PUBLISHERS

NEW material of more than ordinary interest to the duo-pianists comes from two English publishing houses. A set of three Preludes, founded on Welsh hymn tunes, by R. Vaughan Williams has been transcribed for two pianos by Leslie Russell and the arrangement has just been published by Stainer & Bell (New York: Galaxy Music Corporation). It proves to be an addition of distinctive character to the literature of this medium.

The three Welsh hymn tunes on which the preludes are based are Bryn Calfarfa, the melody of which is by W. Owen; 'Rhosymedre' (known as 'Lovely'), the melody by J. D. Edwards, and 'Hyfrydol', the melody by R. H. Prichard. While all are necessarily churchly in mood each has a definitely individual character and the three form an impressive musical triptych. The richly adorned 'Bryn Calfarfa' is the most brilliant, though the 'Hyfrydol' also has an imposingly majestic stride. The basic tune 'Lovely' is somewhat more familiar than the other two, and the prelude is developed with expressive contrapuntal writing against the somewhat austere enunciation of the chorale in a composition that amply justifies the English title.

At the same time there has come from J. & W. Chester an arrangement for two

(Continued on page 46)

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# NEW MUSIC ISSUES

(Continued from page 45)

pianos of the 'Blue Danube' Waltzes by Christopher Le Fleming, whose transcription of another Strauss favorite, 'Tales From the Vienna Woods' was recently noted here. This is another excellent transcription, in which, as in 'Tales From the Vienna Woods,' the English arranger has avoided over-burdening the lilting waltz themes with inflammable pyrotechnical devices and permitted the music to speak with its own characteristic directness and unsophisticated freshness.

## NEW VIOLIN TRANSCRIPTIONS TO LENGTHEN HEIFETZ LIST

THE possibilities involved in making transcriptions for the violin of compositions written for other instruments and even elaborations of pieces originally composed for that instrument have so intrigued Jascha Heifetz that he continues unceasingly to extend his activities in this field. His four latest additions bring his list of violin arrangements and transcriptions published by Carl Fischer, Inc., up to the impressive number of thirty-five.

Of this latest group one is the Prelude in E Major from Bach's Third Partita for violin alone, for which he has supplied a piano part conceived in appropriate style. This was introduced by Mr. Heifetz at one of his own recitals this season. Then he has been lured by two movements from Prokofiev's 'Classical Symphony', the Larghetto and the Gavotta, and by the March from the same composer's opera, 'Love for Three Oranges', which have provided him with material for uncommonly



Jascha Heifetz

effective violin numbers, the March being an especially piquant morsel, while the catholicity of his tastes is further illustrated by his choice of material for the fourth of the new set, for which he resorted to the traditional 'Deep River'. And of this Mr. Heifetz has made a singularly grateful arrangement for his instrument while retaining all the charm of the spiritual's native simplicity.

## 'FIVE FRAGMENTS OF JADE' AND OTHER CHORAL NOVELTIES

CHORAL novelties of pronounced appeal that come from G. Ricordi & Co. include a group of 'Five Fragments of Jade' in Chinese pentaton by Jenö von Takács, written for women's voices unaccompanied. These are short, effectively atmospheric bits, really vocal moods, inspired by and bearing the titles of Chinese lyrics by Judith Gautier, as translated into English by James Whitall. The set is issued within one cover.

Three Negro spirituals in this Ricordi collection consist of the notably fine 'Stan' Still, Jordan' by H. T. Burleigh for mixed voices and two excellent arrangements, likewise for mixed chorus, by George W. Kemmer, 'Cert'n'y, Lord' and 'W'en yuh heah duh trumpet blowin'', the latter with words from the Gullah dialect of the islands off the South Carolina coast. Victor Harris has made an attractive women's chorus of his song, 'Death is only an old door', and W. A. Goldsworthy has turned Respighi's 'Nevicata' into a three-part women's chorus of fine quality, using an English text by Nadine Moore.

Pietro Cimara's 'Snowflakes' ('Fiocca la neve') as arranged for women's voices by George H. Pickering, with English version of the Italian text by Carolyn Mumford, is a choral number of unusual beauty, and Mr. Pickering has also made an arrangement for the same medium of Richard Trunk's 'In Mine Own Homeland'. Then Ruggero Vené has taken Agathe Backer

Gröndahl's 'Eventide' in hand and made of it a very effective work for the same vocal ensemble, using an English translation of the text by Margaret McKee, while his transmutation of the familiar, scherzesque 'Moment Musical' in F Minor by Schubert into a women's chorus, with words of his own in blank verse for music that cries out for traditional rhyming, is a less successful effort.

## MORE VERSIONS AVAILABLE OF SIBELIUS PROCESSIONAL

JEAN SIBELIUS'S noble processional, 'Onward, Ye Peoples', has evoked such widespread interest in the short time that it has been available to the public that the publishers, the Galaxy Music Corporation, have taken unusual precautions to meet the demand for it in whatever form. It is slated for performance at both the Ann Arbor Festival this month and the next Worcester Festival in October.

The publishers have issued it in four different choral versions, for four-part mixed chorus, four-part male chorus, three-part women's voices and two-part women's voices, and, in addition to these, as a symphonic work, scored by the composer, to be used either as accompaniment for a chorus singing it or as an independent orchestral work. This orchestral version again has been reduced to meet the requirements of a small orchestra as well, and a piano-conductor is provided. A special piano and organ accompaniment to be used with any of the choral versions has been arranged by Channing Lefebvre, who has now made also an organ arrangement of it that constitutes a superb processional for church or festival use. Then an arrangement for piano solo, supplied with the text of the chorus, is also now available.

The composer's blood-stirring orchestral version is scored for flute, clarinets, trumpets, trombones, timpani and full string choir.

## NEW MUSIC RECEIVED

### Choral Music (Sacred):

'Dwell ye in love', by R. Deane Shure; 'The Lord's Prayer', a setting by Charles Henry Doersam; 'Beautiful Savior', an arrangement of a twelfth century melody by George Morgan; 'A Song of Thanksgiving', by C. Aiblinger, arr. by W. A. Goldsworthy; all for four-part mixed choir. 'Praise ye the Lord', by J. B. Molitor, arr. for junior and senior choirs combined by W. A. Goldsworthy. 'Rise, glorious Conqueror', by W. A. Goldsworthy, for double choir or two quartets (J. Fischer).

'Te Deum', by Augustus Toop, and 'This Joyous Day', Easter anthem by F. T. Durrant, for mixed choir; 'Lord, all is Thine', by A. Fairbairn Barnes, with text by Thomas à Kempis, for mixed choir with soprano or tenor solo; 'Praise, my soul, the King of Heaven', by John Goss, in festival arrangement for four-part men's chorus by Leslie Woodgate (London: Stainer & Bell, New York: Galaxy).

'Exhortation', Psalm and 'Laud', forming 'Three Choruses for Peace', by Norman Lockwood; 'Great and marvellous are Thy works' and 'Hast thou not known?', by David Hugh Jones; 'Benedictus es, Domine', by T. Frederick H. Candlyn; 'We thank Thee', by Walter Wild, suitable for both Thanksgiving and patriotic services; 'Surely He hath borne our griefs', by Handel, from 'The Messiah'; all for mixed choir. 'O Thou Victorious One', Silesian sacred folksong, arr. by Louis Shenk, with added verse and 'Alleluia', for mixed voices with descant for three-part women's voices. 'O Lord Most Holy' ('Panis Angelicus'), by César Franck, arr. by Charles P. Scott as a duet and mixed chorus (C. Fischer).

'Thou hast loved us, love us still', by J. E. Roberts, for four-part mixed chorus with solo and duet (Schmidt).

'How beautiful are the feet', from Handel's 'Messiah', arr. by J. Michael Diack, for mixed choir (London: Paterson, New York: C. Fischer).

'O King of Glory' and 'Unto Thee lift I up mine eyes', by Palestrina, 'I will bless the Lord' and 'This is the day', by Bortniansky, 'I was like an innocent lamb',

by Vittoria, and Short Communion Service, by Arensky, for four-part mixed choir; 'When the day of Pentecost was fully come', by Vittoria, for five-part mixed choir, and 'Then holy Joseph of Arimathea', by Lvov, for six-part mixed choir. All edited by Canon Walter Williams (E. C. Schirmer).

'Were you there when they crucified my Lord?', Negro spiritual, arr. by Horace Alden Miller for four-part mixed voices, divisi (Cornell Mus. Pub. Co.).

'Brother James's Air' ('The Lord's my Shepherd'), arr. by Arthur Trew for unison voices; 'Magnificat' and 'Nunc dimittis', simply set for three-part women's or men's voices, a cappella, by J. H. Arnold; Communion Service, for mixed choir, by Arnold Richardson; 'Benedicite, omnia opera', for unison and four-part voices, by Frederick J. Parsons; 'Out of my sorrow', for four-part mixed choir, by Herbert Dawson (London: Oxford, New York: C. Fischer).

'The Silent Hour' ('Blessed Hour of Prayer'), by Charles Wakefield Cadman, for mixed voices with soprano or tenor solo, for male voices; 'Our Father' ('The Lord's Prayer'), by Gordon P. Watson, for mixed choir; 'I will mention the loving kindness of the Lord', by May Van Dyke, for mixed voices; 'Evening Prayer', by John W. Worth, for mixed voices, with soprano or tenor solo (Keane).

## New Arrangements for Women's Voices

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## Rudolph Ganz to Make New York Appearances

Will Share Philharmonic Baton with Schelling at Swiss Concert—To Take Part in Benefit

Rudolph Ganz, conductor, composer and pianist, will share the baton of the New York Philharmonic-Symphony with Ernest Schelling when the orches-



Rudolph Ganz

tra will give a concert of works by Swiss composers under the auspices of the Swiss government in Carnegie Hall on May 11. On May 22 Mr. Ganz will take part in the benefit concert to be given at the New York Hippodrome for the Musicians Emergency Fund.

In addition to appearing as guest con-

ductor with the Philharmonic at its final children's concert of the past season, Mr. Ganz has given many recitals during the past few months throughout America. He appeared in Chicago, his home city, in March, for the first time in five years, and has played at Albion College, Albion, Mich., at Hardin-Simmons University, Abilene, Tex., at the Texas State Teachers College for Women, Denton; Hendrix College, Conway, Ark.; Central Missouri State Teachers College, Warrensburg; Wesleyan University, Middletown, Conn.; Skidmore College, Saratoga Springs, N. Y.; St. Vincent College, Shreveport, La., and at Grinnell College, Grinnell, Ia.

## SCRANTON ORCHESTRA GIVES LAST CONCERT

Rosa Tentoni Is Soloist in Final Program of Season Under Felix M. Gatz

SCRANTON, May 5.—The Scranton Philharmonic gave its last concert of the season with Felix M. Gatz conducting and Rosa Tentoni, soprano, as soloist on April 17 at the Masonic Temple. The program included the Prelude to the Third Act of 'Lohengrin', Beethoven's Fifth Symphony, the waltzes from Strauss's 'Rosenkavalier' and Liszt's 'Les Preludes'.

Miss Tentoni sang 'Ritorna Vincitor' from Verdi's 'Aida', Musetta's waltz from Puccini's 'Bohème' and Rossini's 'Tarantelle', which she repeated as an encore. The campaign for subscribers to the Philharmonic Society began the week of this concert.

## MOZART FESTIVAL HELD AT JUILLIARD

'Figaro', 'The Abduction' and Two Instrumental Concerts Form Four-Day Event

A Mozart Festival was given by members of the faculty and student body of the Juilliard Graduate School on the evenings of April 25, 26, 27 and 29, in Juilliard Concert Hall.

The program of the opening night was a performance of 'The Marriage of Figaro' in English, which had been given by the opera class earlier in the season. The cast included John McCrae as Almaviva; Hugh Thompson as Figaro; Gertrude Gibson as the Countess; Helen Van Loon as Susanna, and Vera Weikel as Cherubino. The lesser roles were sung by Leon Lishchiner, Morris Poaster, Richard Browning, David Otto, Mary Frances Lehnerts, Estelle Hoffman, Verna Ford and Hazel Peterson. Albert Stoessel conducted.

On April 26 the program was of chamber music. The first item was the G Minor Piano Quartet played by Carl Friedberg, piano; Louis Persinger, violin; Albert Stoessel, viola, and Felix Salmond, cello. Next came the String Quartet in G Minor played by Nathan Gottschalk and William Ehrenkrantz, violins; Leonard Davis and Myrtle Wolsfeld, violas, and Norman Hollander, cello. The final number was the Quintet for Piano and Wind Instruments, played by Mr. Friedberg; Richard Nass, oboe; Milton Rosenstock, clarinet; Bernie Balaban, bassoon, and Forrest Standley, horn.

### Concerto Evening Held

The following evening was a concerto concert with Mr. Stoessel conducting. The orchestra began with the Overture to 'The Impresario', after which Ernest Hutcheson played the D Major Piano Concerto; Albert Spalding the D Major Violin Concerto, and Josef and Rosina Lhevinne, the two-piano Concerto in E Flat.

The closing event was a performance of 'Die Entführung aus dem Serail' sung in English as 'The Abduction from the Seraglio', the text being by Robert Lawrence and Mr. Stoessel. The cast included Genevieve Rowe as Constanza; Helen van Loon as Blonda; Frederick Loadwick as Belmont; Donald Dame as Pedrillo; Gean Greenwell as Osmin; C. Wistar Yearsley as the Pasha, and Stanley Carlson, John Kilty and James Owens in smaller roles. Mr. Stoessel conducted the opera, orchestra and chorus of the Juilliard School of Music.

### TRIO VISITS HUNTINGTON

Bertha Nelson Soloist with Ensemble—Emanuel List Gives Recital

HUNTINGTON, W. VA., May 5.—The Peters-Hartley-Downing Piano Trio of Columbus, O., made its Huntington debut on April 13, under the auspices of the music department of the Woman's Club. It was assisted by Bertha Nelson, contralto, of Norfolk. The ensemble played Beethoven's Trio, Op. 70, No. 1, a modern trio in three movements by Chausson, and Brahms's Trio, Op. 101, in C Minor.

Mrs. Nelson sang three of Beethoven's seldom heard songs from 'Die Schottische Lieder'. They were written for trio accompaniment, and were 'Bonnie Laddie', 'Faithful Johnnie' and finally 'The Pulse of an Irishman'.

A large and extremely appreciative audience recalled the artists for encores.

Emanuel List, Metropolitan Opera bass, gave an interesting recital at the city auditorium on April 14.

E. C. L.

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# Orchestral Concerts in New York

(Continued from page 39)

semble gave a spirited performance of the Weber Overture, the strings in particular playing with a laudable unanimity, though it is somewhat unfair to single out particular choirs when the entire group gave such a smooth and cohesive interpretation of this sprightly music. Their performances were excellent also in the Strauss songs and in the accompaniment to the Mozart aria.

Mme. Schumann was vociferously welcomed and as warmly recalled after her four contributions to the program. Though the hall is too large, obliterating the finest effects of her voice, she sang with the nobility, interpretative insight and beauty of vocal resource that are her's to command.

Following intermission, the 'Faust' Overture, Prelude, and excerpts from 'Die Meistersinger' provided a stirring and properly festive conclusion to the young orchestra's season.

## Brico Symphony Offers Unfamiliar Music

The Brico Symphony, Antonia Brico, conductor; Jane Shoaf, soprano; Viola Silva, contralto; Choral Art Society of New Rochelle, Queens Choral Society of Jackson Heights, Treble Clef Chorus of White Plains Contemporary Club, assisting artists; Carnegie Hall, April 25, evening:

Concerto Grosso, Op. 6, No. 1.....Handel  
'Miserere' (Psalm LD).....Hasse  
Serenade for Wind Instruments.....R. Strauss  
First 'American' Symphony.....Otto Cesana  
(First performance)  
'Polovetian Dances' from 'Prince Igor'.....Borodin

The seldom performed 'Miserere' of Hasse employed three women's choruses and soloists in addition to the orchestra. The work, edited by Hugo Leichtentritt, is by one of the musical celebrities of the eighteenth century, a German, Johann Adolf Hasse. It was written in 1728 for the girls' chorus and string orchestra of the Conservatorio degli Incurabili in Venice, and though the composer obviously took cognizance of the powers of his performers, the work became a favorite for



Nicolai Berezowsky

many years, its popularity lasting well into the nineteenth century, and rightly so, for it contains much graceful writing. It received a tempered and lucid interpretation, Miss Brico welding the forces under her command into a commendable unit. The work of the soloists Miss Shoaf and Miss Silva, was praiseworthy.

The Cesana symphony, which had its first performance upon this occasion, is derivative, though the dapper arranger from the West Coast is obviously at home in scoring for full orchestra. As he says of his own symphony, "it is a transitory work. . . I tried to be loyal to the classics while taking cognizance of our local heritage" and of the final movement, Mr. Cesana remarks in the program notes, "I let them have it." By "them" may be understood addicts of swing. He was called to the stage amidst very warm applause, where he thanked Miss Brico for her endeavors, and announced the dedication of the work to her.

The rest of the program was more or less familiar, though, with the exception of the Borodin Dances, the music could hardly be called hackneyed. Joyce Barthleson, who was at the piano in the Handel Concerto, and Irene Paulson, were accompanists. A large audience, grateful for the opportunity to hear uncommon music, was highly appreciative throughout the evening.

W.

## Philadelphians End Series; Give Berezowsky Work

The Philadelphia Orchestra, Eugene Ormandy, conductor, assisted by the Coolidge String Quartet: William Kroll, Nicolai Berezowsky, Nicholas Moldavan and Victor Gottlieb. Carnegie Hall, April 26, evening:

Symphony in C Major (B. & H. No. 97) Haydn  
Toccata, Variations and Finale for String Quartet and Orchestra.....Berezowsky  
'Tapiola'.....Sibelius  
'Escales'.....Ibert

This was the final concert of the Philadelphians' series of ten in Carnegie Hall, all but two of which were conducted by Mr. Ormandy. The Berezowsky work, which had been played previously in Boston and Philadelphia, was new to Manhattan. Dedicated to Elizabeth Sprague Coolidge, it was completed about a year ago. The work was cordially received and the composer was called upon for bows alone as well as with the conductor and other members of the quartet.

For the reviewer, the Toccata, Variations and Finale, as an entity, is a hybrid. The work has a certain freedom of utterance that often is refreshing. But the dissonance of the toccata seems forced and in its hardness foreign to some luscious and even sentimental moments in the variations. The scheme of these variations is not altogether clear on first hearing. Eventually there is a violin solo that leads into a full-blown string quartet episode which would appear to have little relation to the music which precedes it, though it is attractive in its own right.

Mr. Ormandy got admirable results from his ensemble in the Sibelius tone poem, 'Tapiola' and in Ibert's 'Escales'. The opening Haydn symphony was not the last word in precision, though some pianissimo passages were enchantingly played.

T.

## Serkin Plays Beethoven with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor, Rudolf Serkin, pianist, assisting artist; Carnegie Hall, April 27, evening:

Suite from 'Pulcinella'.....Stravinsky  
Piano Concerto in C, Op. 15.....Beethoven  
(Mr. Serkin)  
Symphony in D Minor.....Franck

A compelling performance of Beethoven's Concerto in C by the indefatigable Mr. Serkin was the high mark of this concert. Aided by a sympathetic accompaniment on the part of Mr. Barbirolli and the orchestra, he played with simplicity and a beguiling beauty of touch. The music presents no especial difficulties in its technical aspects, but by its very clarity of structure, by the unornamented severity of its phrases, it requires the utmost veracity and sincerity of interpretation. This Mr. Serkin was able to give it, and the result was that the concerto emerged from beneath his fingers in all its translucent wonder.

The rest of the program was devoted to Stravinsky's saucy "elaboration" of the music of Pergolesi, in which Mr. Barbirolli and the players gave an excellent account of the highly-spiced score, and after intermission, Franck's D Minor Symphony.

W.

## Philharmonic's Penultimate Concert Devoted to Wagner

New York Philharmonic-Symphony, John Barbirolli, conductor; Carnegie Hall, April 29, evening:

WAGNER PROGRAM  
Overture to 'Rienzi', 'Venusberg' Music from 'Tannhäuser', Prelude and Finale from 'Tristan und Isolde', 'Ride of the Valkyries' from 'Die Walküre', 'Siegfried Idyll', Prelude to Act Three, 'Dance of the Apprentices', 'Entrance of the Masters' and 'Homage to Sachs' from 'Die Meistersinger'

As Mr. Barbirolli entered the stage to

conduct the penultimate program of the Philharmonic's regular season and the final popular Saturday night student's concert, the orchestra arose to greet him, and together with the audience tendered him warm applause. The prospect of an entire program by the Klingsor of Bayreuth attracted a capacity audience to the hall. Every box, every seat was filled and there were standees. All listened as if they were under a spell, as indeed they were, for the magic of Wagner seems in no wise diminished.

For the most part, the great orchestra played, sang and hymned its way through the various excerpts in a manner to warrant the rapturous applause it received from the audience. The opulent 'Rienzi' Overture, the frenetic rhythms and lush harmonies of the 'Venusberg', the transcendent 'Tristan' music, the brazen clangour and laughter of the Valkyries, the tenderness of the 'Siegfried Idyll', exerted all of their old, familiar enchantment. Mr. Barbirolli conducted with fervor and energy throughout the exacting list, and it seemed most appropriate on the eve of a great World's Fair, to conclude with the noble music from 'Die Meistersinger'.

W.

## Philharmonic-Symphony Ends Season

New York Philharmonic-Symphony, John Barbirolli, conductor. Solost, Rudolf Serkin, pianist. Carnegie Hall, April 30, afternoon:

Prelude to 'Die Meistersinger'.....Wagner  
Concerto for Piano and Orchestra in G Minor Mendelssohn

Mr. Serkin  
Symphony No. 1, in C Minor.....Brahms

This was the closing concert of the ninety-seventh season of the Philharmonic. The program got off to a poor start and the 'Meistersinger' prelude did not have a particularly striking performance. The concerto, however, was well accompanied and the Symphony had a crescendo of interest, the closing movement being given with vim and colorful depth. Just why Mr. Serkin elected to play Mendelssohn's pallid work at all, is difficult to say. He gave it, however, a beautifully balanced performance and in the slow movement, playing with beautiful tone, he contributed an unexpected interest. He created a deep impression on the audience. Mr. Barbirolli was recalled numerous times at the close of the concert.

H.

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# CONCERTS: Many Glee Clubs in Concert—Two Singers Heard

(Continued from page 40)

by Stefan Georg, and a quartet in E Minor by Roger Sessions. The program was well received by an interested audience. N.

## Konstantin Sadko Makes Debut

Konstantin Sadko, tenor. Leopold Mittmann, accompanist. Town Hall, April 26, Prayer ..... Himmelschorn  
'Selig sind die Verfolgten' from 'Der Evangelium' ..... Kienzl  
'Christ Is Risen' ..... Rachmaninoff  
Aria of Lenski from 'Eugen Onegin' ..... Tchaikovsky

Trepak; Hopak ..... Mussorgsky  
'The Nightingale' ..... Gliere  
'The Asra' ..... Rubinstein  
'Three Ways' ..... Stepovyi  
Serenade from 'Don Juan' ..... Nepravnik  
Jota de Aragon ..... Serrano

Making allowances for a type of tone production less popular in America than in Russia, Mr. Sadko's singing was admirable. His voice is one of extended range and great dynamic variety. The lower scale has unusual weight while retaining the characteristic tenor quality. In his opening number he began with an almost inaudible pianissimo which was gradually swelled to a large forte. He has unusual breath control and sang long phrases without breaks. Added to this, a very unassuming stage personality gave his performance definite charm. The Aria of Lenski, which was that preceding the duel, was charmingly sung, both the sacred numbers had genuine religious feeling and the dramatic songs were given with excellent understanding and musicianship. H.

## Arthur Flynn Gives Benefit Concert

Arthur Flynn, tenor, gave a recital in the Town Hall on the afternoon of April 30 for the benefit of the Blessed Cabrini Shrine, with Pablo Miquel at the piano. The Blessed Cabrini Glee Club sang the 'Hallelujah Chorus' from Handel's 'The Messiah' and Praglia's 'Inno alla Beata Francesca Saverio Cabrini' after intermission.

Mr. Flynn opened the recital with Pergolesi's 'Nina' and the Largo from Handel's 'Xerxes', following these with two Rachmaninoff's songs, Franck's 'Panis Angelicus', Schubert's 'Ava Maria', an aria from 'Carmen', one from 'Rigoletto' and a bracket



Konstantin Sadko



Arthur Flynn

of songs by John M. Loughran. He employed a light, expressive voice of smooth quality, to good effect in these and two concluding groups of traditional airs and tried songs by Herbert, Foster, and others. A small, but appreciative audience attended. W.

## Riverdale Country School Gives Seventh Annual Concert

The Riverdale Country School Chorus, assisted by the Glee Club and Chorus of the Riverdale Country School for Girls, gave its seventh annual concert under the leadership of David B. Scouler in the Town Hall on the evening of April 21. The combined groups sang an excerpt from Buxtehude's cantata, 'Wachet Auf' and works arranged by Dunhill and Protheroe. The single groups from various forms of the school offered numbers by Franz, Brahms, Grieg and others, also folksongs. Mary Jelfie and James DeVries, pianists, played Brahms's 'Liebeslieder' Waltzes. N.

## Glee Clubs Combine in Concert

The Marymount College Choral Club, Alli Ronka conductor, and the Georgetown University Glee Club, Dr. E. P. Donovan conductor, gave a joint concert at the Biltmore on the evening of April 21. The choruses combined in the opening number, the 'Pilgrims' Chorus' from 'Tannhäuser' and Martin's 'Come to the Fair'. The rest of the vocal part of the program consisted of original choral works and arrangements, folksongs and several ecclesiastical numbers. Catherine McKallagat, 'cellist, played Boellmann's 'Symphonic Variations' and Kevin M. Cosgrove, violinist, played pieces by Wagner-Wilhelmj and Fiocco. Ada Zeller and John F. Parr were the accompanists. There was a large audience in attendance. N.

## University Glee Club Gives Spring Concert at Waldorf-Astoria

The University Glee Club, Channing Lefebvre conductor, assisted by Wilbur Evans, baritone, gave its spring concert in the ball room of the Waldorf-Astoria on the evening of April 21.

Mr. Lefebvre's organization gave its customary excellent performance of a program of wide variety which included works by Haydn, Schumann, Rachmaninoff, MacDowell and others, also in a group of folksongs. Paul Hollenbach was soloist in Foster's 'I Dream of Jeannie'. Mr. Evans sang an aria from 'A Masked Ball' and numbers by Handel, Hely-Hutchinson and Enders. The program closed with a group of miscellaneous college songs. D.

## Juilliard Alumni in Last Concert

The Alumni Association of the Juilliard Graduate School gave the third and last of its concerts of the season at the Town Hall on the evening of April 23. The program was made up predominantly of modern works, but it began with Mozart's Viola Quintet in G Minor (K. 516), which was played by Harry Friedman and George Ockner, violins; Nathan Gordon and Eugenie Limberg, violas, and Bernard Greenhouse, 'cello. William Primrose and Johana Harris were the soloists in Roy Harris's 'Soliloquy' for viola and piano, giving an eloquent performance. Hindemith's perky Sonata for flute and piano followed, played by Georges Barrère and Jerome

Rappaport. The concert came to a close with a Piano Quintet by Ulric Cole, who was at the keyboard, assisted by Frederick Dvornch and Maria Sebrinsky, violins; Frank Brief, viola, and Bernard Greenhouse, 'cello. S.

## Choir of Pius X School of Liturgical Music Appears

The choir of the Pius X School of Liturgical Music of the Manhattanville College of the Sacred Heart gave a recital in Town Hall on the evening of April 28 with Mary Saunders conducting and Catherine Carroll at the organ. Especially in its singing of the incomparable treasures of Gregorian Chant, the choir revealed admirable musicianship and Miss Saunders's conducting of this music was notably sensitive and authoritative. In fact, a whole program of chant would have been welcome, for in its rhythmic suppleness, exquisite melodic feeling and other-worldliness the Gregorian music made the other works seem anti-climatic.

The program included early hymns, a liberal allowance of chants, and works by Dunstable, Johann Ott, Giovanni Animuccia, Tallis, Giovanni Croce, Victoria, Palestrina, Byrd and Taverner. Though Miss Carroll played the organ with skill, one would have liked to hear the chants without accompaniment. In its Latin, the choir was wholly clear, but its English diction left something to be desired. This was an evening of superb and seldom-heard music, and one hopes that the choir will appear again soon. S.

## Vassar College Choir Sings

The Vassar College Choir, E. Harold Geer, conductor, with Ednah Geer, soprano; Louise Foote, violinist; Rachel Pierce, organist, and Homer Pearson, pianist, assisting, gave a concert in the Town Hall on the evening of April 29.

The lengthy program comprised music of solid worth, and in its varied offerings the group revealed the high level to which it has attained, reflecting credit upon its conductor throughout the evening. Miss Geer sang two of the 'Mörke' Lieder by Hugo Wolf, and with the choir in 'La Virgen en el Calvario' by Nin and the setting of a folksong of Catalonia by Mr. Geer. Miss Pierce, the organist, played two choral preludes by Brahms and arranged the accompaniments for several of the Bach works sung by the ensemble. Miss Foote, the violinist, assisted the choir in F. Benicke Hart's 'The Song of Mary'.

The choir began its program with a group

of older works by Victoria, Orlandus Lassus and Palestrina, passing thence to Bach. 'El hibe Hagalil' by Lazare Saminsky, 'Jesus in den Garten Ging', by Kaminski, and works by Kodaly, Poulenc, Howells and Walker were among the pieces by contemporary composers. W.

## Anita Wadsworth and Others

Anita Wadsworth, advertised as 'a fifteen-year-old contralto', was presented in recital in the Town Hall on the evening of April 30. Also appearing on the program were Lewis Appleton, bass; Germaine Hanrahan, Josephine Tooker, and Henriette Shandon, sopranos; Eugene Orloff, violinist, and Eugene Feher, pianist. Eleanor Weller was the accompanist.

Miss Wadsworth has an authentic contralto voice. What her age is, is unimportant. Her part of the program, however, would have been a strain upon a Schumann-Heink or a Matzenauer, for it included arias from 'La Favorita', 'Mignon', 'Il Trovatore', 'La Gioconda' and 'Le Prophète', an aggregation greater than the usual allotment to any one voice in any opera. There were also eight songs in English, French, Russian and German. The young singer's voice already shows an ominous scrape throughout its scale, and the lower tones are produced in a cavernous way which does not improve their quality. What she will develop into time alone can tell. At present it would seem that she is being rushed beyond her ability.

Of the other singers, only Mr. Appleton showed any particular outstanding qualities. Besides interpretative sense, he has a fine, resonant bass voice which he uses well. It is of definite operatic calibre. H.

## Mr. and Mrs. Edwin Hughes Give Benefit Two-piano Recital

Edwin and Jewel Bethany Hughes gave a two-piano recital for the benefit of the Todhunter School Building and the New York Kindergarten Association at the Junior League on the evening of April 29. The program included Mozart's D Major Sonata, Rachmaninoff's 'Fantaisie Tableaux', Tansman's 'Sonatine Transatlantique' and shorter pieces by Arensky, Petyrek and Albeniz. N.

CARMELA IPPOLITO, violinist. Vincent de Sola, accompanist. MacDowell Club, May 1, evening. Tchaikovsky Concerto, Veracini Sonata, Suite by Eda Rappoport and

(Continued on page 64)



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# Young Artists Again Compete

(Continued from page 9)

in piano, violin and voice. In addition, the Schubert Memorial, Inc., which to avoid duplication pooled its auditions with the Federation in 1931, gives to the chosen Federation National Instrumentalist Winner an appearance with the Philadelphia Orchestra in Philadelphia and New York. This year Community Concerts, through Ward French, has offered a series of engagements to the Federation winner selected by that organization.

## Judges in National Finals

With the above coveted awards available for eager young and skilled competitors, the adjudicators at the National Finals, to take place Saturday, May 20, at 1 o'clock and Monday night, May 22, at 7 o'clock in the Peabody Institute, Baltimore, have before them a serious task. The judges will be told that this is not a race as of ships, or runners, or automobiles. There need not be a winner for the reason that the competition is against a standard. The entrants are not competing against each other. To be sure, the one who gets the best rating will receive a prize of \$500 from the Federation if the judges find no one who is quite ready at the moment for a national career, in which case no national winner will be declared. The judges who have generously agreed to give their services are: Eugene Ormandy, Fritz Reiner, Ernest Schelling, Nikolai Sokoloff, Chalmers Clifton, Thaddeus Rich, J. Bertram Fox, Charles Hackett, Oscar Thompson, Carl Friedberg, John Powell, Louis Persinger, Alexander Sklarevski, Ward French.

## The Federation Presents Winners

Following its own precepts, the National Federation has engaged six Federation winners for performances at the Baltimore Biennial Convention—Alexander Gray, baritone (National Contests, Los Angeles, 1915—he and Kathryn Meisle were the first Young Artist winners of whom the Federation boasts), Hazel Hallett, pianist, and Robert

Weede, baritone (Chicago, 1927), Philip Frank, violinist, and Florence Franz (Boston, 1929), and Mary Gordon Ledgerwood, Liberty District winner (New York, 1931).

Among the winners who have delighted many music clubs are Dalies Frantz, Rosalyn Tureck, Ida Krehm, Jacques Abram, each of whom is developing a following. Among the violin winners who are making splendid careers are Joseph Knitzer, Byrd Elliot, Eudice Shapiro; Elsie Craft Hurley, soprano, of Baltimore, Edward Austin Kane, tenor; Hilda Burke, soprano, Chicago Opera, are in constant demand and Mary Lida Bowen, a more recent winner, sings in the Baltimore Civic Opera Company. Those who have won Federation awards of one kind or another and also popular favor include Louise Bernhardt, mezzo-soprano, Lansing Hatfield, baritone, Genevieve Rowe, soprano, Helen Van Loon, soprano, and Devora Nadworney, mezzo-soprano.

There are old established music clubs in the country which can be depended upon yearly for engagement of National Federation winners, such as the Tuesday Musicales of Detroit, the Tuesday Musicales of Pittsburgh, the Chaminade Club of Boston and many others. The number of State Federations which engage National Winners for their state conventions is also sizable.

## Aims and Achievements of the Contests

There is no doubt that the \$1,000 award is a decided lure and that the award of an appearance with a great major orchestra in Carnegie Hall attracts contestants. Fortunately, the experience of the contests proves to be invaluable to most of the entrants according to letters received from them setting forth benefits received, new contacts, fellowships, radio, church and music-school positions. But beyond these compensations, that of comparing standards enriches the experience of the young artist and helps him to evaluate himself. Indeed, one of the major services of the contests is to help to maintain



Wide World

## A CONDUCTOR AND HIS FAMILY DEPART

Arturo Toscanini, Sailing on the Queen Mary after Conducting the NBC Symphony Season, is Photographed with Mme. Toscanini and Their Two Grandchildren, Walfredo Toscanini and Sonia Horowitz

high standards of American musicianship and performance, not only for the young artists themselves, but for the public and for the thousands of music club members who become actively interested in the competitions.

With practice, the contest management, rules and requirements have constantly been bettered throughout the years until there is no possible contingency which cannot be foretold if not forestalled. Still there are times when we rebel at applying the survival of the fittest struggle of the human race to the arts with all of the complications of human emotions, over-eagerness, inclination to resentment and discouragement. Then the question is always raised, "Shall the Federation continue contests?" The reply of the young artists themselves is an enthusiastic affirmative. These stalwart young Americans never say die. With each failure they do gain more strength, poise, knowledge of their art, of public performance and of themselves. "Failure" is scarcely the word, for those who arrive at the National Finals have succeeded and are of excellent calibre and might, any one of them, at another time, under different circumstances be winners.

The reply of the Federation must perforce be in the affirmative since this great national philanthropic musical organization has a reach into every community, a widespread influence, an unparalleled opportunity and a comparable responsibility. It is a musical organization which because of its thousands of local units can sponsor American music and musicians and before all else our native talent. The Federation does not "make more artists". It endeavors to nurture the cultural and spiritual life source of America through music and the recognition of musical art.

The purpose of the contests, as announced in the Contest Bulletins which are sent to every college and music school in the country, is achieved in large measure with room for a tremendous leap forward when a larger number of apostles of music realize less what "can't be done" and more what can and will, without doubt, take place in the United States of America in the development of audiences, and outlets for gifted young Americans.

"The National Federation of Music Clubs believes that music clubs, music patrons, managers and audiences should

give our oncoming recreative musical artists an opportunity to build a career in their own country without the necessity of establishing a reputation in foreign countries before being received in the United States.

"The Federation also holds that the finest musical training can be had in this country and purposes through contests, awards and appearances to recognize American training and talent worthy of a concert career.

"The Federation points out that a concert career is not the only successful activity for a gifted musician. The Federation offers an opportunity to win the recognition inherent in a national award because this recognition will be a valuable asset in every musical activity".

## Baltimore Glee Club Celebrates Anniversary

BALTIMORE, May 5.—The Baltimore and Ohio Railroad Glee Club, with John Charles Thomas, as soloist, celebrated its twenty-fifth anniversary at the Lyric Theatre on April 28, delighting a large audience. Roy Williams, tenor, was soloist with the club. F. F.

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# In Memory of a Great Woman Violinist

By WILMA SPIERING

SOMETIMES the bibliographical notes on the career of an eminent musician who has left no compositions to posterity are so fragmentary that his achievements must be gleaned from the comments of his contemporaries.

Such a musician was Wilma Maria Neruda.

As March 29 last marked the one hundredth anniversary of her birth, it is perhaps interesting to review briefly her entry into the musical world as a prodigy and to see whether as a mature artist she surpassed the ability and comprehension she showed as a child. Her triumphs as a child violinist were few.

Turning back almost a century to the meager leaflet which comprised the *Wiener Allgemeine Musikzeitung* of that period, one finds a scant notice of her debut on Dec. 27, 1846. In the following issue of the paper her merits as a musician are set forth by a sympathetic critic.

"The little girl surprised, pleased and touched me," he wrote. "She produces a virile tone on her small instrument, but the real proof of her talent is her mature interpretation of the compositions she performs. Under the guidance of her intelligent teacher, her talent will unfold without the aid of tyrannical drilling."

Undoubtedly her teacher, Leopold Jansa, realized that here was a star rising on the musical horizon comparable, perhaps, in virtuosity to the great Vieuxtemps. But as the little girl's unusual qualifications became apparent, he

## Personality of Wilma Neruda Lives in the Letters of Her Contemporaries

recognized the advisability of dissuading her from premature appearances. In a letter to Herr and Frau Neruda on October 18, 1845, he wrote that he would reduce the fee for the lessons of their daughter if they would accept his conditions.

(I insist) "that your daughter Wilma will have her complete musical education only under my tutelage and that without my consent you will not be able to bring her before the public."

The Nerudas must have acquiesced to these terms, because in subsequent years there is mention of only two appearances in London, in one of which the ten year old Wilma played the deBeriot Concertino with the Philharmonic Society.

Only a few complementary words in the London *Musical World* of June 16, 1849, refer to this performance. And, perhaps, it is significant that throughout Wilma Neruda's long and illustrious career, the adulation which was hers was not to be found mainly in the criticism of her performances, but in the letters of her contemporaries. She was the celestial body around which the other celebrities revolved—not as satellites, but as fellow artists and colleagues, to tend their homage and to receive the sympathy and understanding of a true artist.

### Mutual Esteem Expressed

In the letters addressed to her this mutual appreciation and esteem is revealed.

"Dear Colleague," wrote Henri Wieniawski in May, 1863, "you will probably be very much surprised to receive these lines, but I want to express my sincerest thanks for mentioning me to our friend Charles Loe. I was exceedingly flattered, because I am one of the most fervent admirers of your great talent."

Joachim begged her to include the Adagio from the Seventh Concerto by Spohr in a Berlin recital because he felt that she would play it beautifully. Grieg dwelt on her incomparable performance of the Brahms G Major Sonata (Feb. 6, 1888), and Hans Richter considered it a good omen that Wilma Neruda appeared with the Manchester orchestra in the first concert of the season (Jan. 4, 1903). But, perhaps, the great violinist received no more ecstatic outburst than the one contained in the last letter of Henry Vieuxtemps.

What unbounded exultation! Vieuxtemps had found a worthy successor who would perform and perpetuate his compositions.

"Wilma carissima," he wrote, "your charming letter of March 14, 1881, delighted me, and I have immediately set about the task of revising and finishing my concerto, and in consequence I have been thinking of you—of your adorable execution, and the joy I will experience of hearing you interpret it. . ."

Nostalgic reminiscences diverted his trend of thought.

"How is your health? Take care of it. Grant yourself repose after the excessively hard work of a season. Do not do as I did. Do not overtax your strength. . ."



Wilma Maria Neruda

The exhaustive activity of his youth stood out as a warning as he wrote. But Wilma Neruda's early years were mainly years of preparation. Her most impressive triumphs came to her not at the beginning of her career as was the case with Vieuxtemps but in middle age when as the wife of Sir Charles Hallé she toured Australia and South Africa.

"I have just finished 36 Etudes for violin which will not be without interest to you," Vieuxtemps continued in his letter. "Before all write me and tell me whether I may send you the concerto?"

"I am awaiting to hear from you, and I send you a thousand affectionate complements from your adorer and admirer."

Whether Wilma Neruda answered the letter is doubtful as Vieuxtemps died six days after it was written. Yet the last words of the celebrated virtuoso, the

veneration and devotion expressed, and the thought that he had dedicated his posthumous Concerto in G Major to her must have been a great inspiration to Wilma Neruda.

Yet one hundred years after her birth and only twenty-eight years after her death her fame has all but been forgotten. Her personality and her art live only in the letters of her contemporaries.

### PHILADELPHIANS MAKE BOW AT WORLD'S FAIR

Ormandy Conducts Symphony by Vittorio Giannini on International Business Machines Day

In a program dedicated to world peace, the Philadelphia Orchestra, conducted by Eugene Ormandy, made its first appearance at the New York World's Fair on May 4, under the auspices of the International Business Machines Corporation, playing the Symphony by Vittorio Giannini which the Corporation commissioned for broadcasting last January, as part of the ceremonies for the opening of its new building. The symphony represents Mr. Giannini's conception of mankind and machines in the world of to-morrow.

The program also included Bach's Prelude and Fugue in D Minor and chorale from the Cantata No. 147 and Sibelius's 'Finlandia'. It concluded with the first performance of an anthem by Mr. Giannini dedicated to the president of the Corporation, Thomas J. Watson. The concert was broadcast over the Mutual System.

Dusolina Giannini was soloist at a banquet of the International Business Machines Corporation in the Waldorf Astoria that evening, singing an aria from 'Madama Butterfly' and other works. She was accompanied by her brother, Vittorio Giannini.

### Josef Wagner Gives Piano Recital in Savannah

SAVANNAH, May 5.—Josef Wagner gave a piano recital on April 12 in the auditorium of Armstrong Junior College under the joint auspices of the Savannah Music Club and the Council of Jewish Women. He included two compositions by himself on the program.

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### Igor Gorin Re-engaged As Symphony Soloist



Charles S. Hoffmeier

Igor Gorin, Baritone, Left, with George King Raudenbush, Conductor of the Harrisburg Symphony, under Whose Baton He Appeared as Soloist

Igor Gorin, baritone, recently appeared as soloist with the Harrisburg Symphony under the baton of George King Raudenbush, its conductor, and was immediately re-engaged to appear in the same capacity next season.

Mr. Gorin has also appeared as soloist during his transcontinental tour with other orchestras, including the Cincinnati Symphony, and he has sung in Washington, D. C., Chicago, Denver and many other cities. Mr. Gorin is fulfilling forty-four engagements on this, his first transcontinental tour.

### Grace Leadenham Austin's Songs Heard

Songs by Grace Leadenham Austin, American composer, were featured at a concert of the University Glee Club of Brooklyn on May 5 and on a program of works by American composers, sung by Rona Valdez on May 8. Gina Pinera will sing one of her songs in her recital in the Town Hall on June 6.

### Grace Hofheimer Discusses American Music

Grace Hofheimer, pianist, gave a talk on 'Three Hundred Years of American Music,' which she illustrated at the piano before the Ellen Hardin Walworth chapter of the D.A.R. on April 24 in the Women's Club Rooms at Wanamaker's.

## HARRISBURG HOLDS SPRING FESTIVAL

### Local Symphony and Symphonic Choir and Philadelphia Or- chestra Give Concerts

HARRISBURG, PA., May 5.—The ninth season of the Harrisburg Symphony closed on April 18 and 19 with a Spring Festival, including concerts by the local orchestra and its Symphony Choir and by the Philadelphia Orchestra. These concerts were given in the Forum of the State Education Building under George King Raudenbush and Eugene Ormandy.

The Choir joined the Harrisburg Orchestra in presenting Rachmaninoff's symphonic tableaux, 'The Bells', in the first of the two concerts. Soloists for the occasion were LoRean Hodapp, John Hamill and John Baumgartner. Walter G. McIver, director of the choir, conducted the preliminary rehearsals of this large group of young voices which has now completed two years as a singing unit of the orchestra.

The singers, together with a brass choir and chimes, provided an effective addition to the orchestra's performance of music from Wagner's 'Parsifal'. This music included the Prelude, the 'Good Friday Spell', the 'Transformation Scene' and the 'Procession of the Knights of the Grail'. The singers and the brass choir performed during the 'Parsifal' music, from the promenade of the Forum.

The climax of the Festival was the concert by the Philadelphia Orchestra. This is the second season in which the Philadelphians have played in Harrisburg under the auspices of the local orchestra, and they are scheduled to return for two engagements in 1939-40. Mr. Ormandy will share the baton with Mr. Raudenbush next year, a courtesy which he showed the Harrisburg conductor on the occasion of his first concert here.

The concert by the Philadelphia Orchestra was an all-Viennese program, with Schubert's Symphony No. 6, in C, as the principal offering. A group of compositions by Josef and Johann Strauss, Jr., including the 'Pizzicato Polka', the 'Blue Danube' and others, added a light quality to the program and created a decided contrast to the concert of the preceding night.

The Harrisburg Orchestra will cele-

brate its tenth Anniversary during 1939-40, and has arranged a gala season with outstanding soloists. These will include Nelson Eddy, in a special recital; Igor Gorin, Joseph Knitzer and Joseph Schuster, in a joint performance of the Brahms Double Concerto; Rosalyn Tureck and Julius Katchen. The Harrisburg Symphony Choir and soloists will join with the orchestra in a performance of Beethoven's ninth Symphony as a climax to the anniversary season. Soloists will be LoRean Hodapp, Elizabeth Krueger, John Hamill, LaVerne Phelps and John Baumgartner.

HELEN JEAN KULP

## HARRISBURG MEN ENLIST SOLOISTS

### Vronsky and Babin Play with Symphony under Raudenbush in Mozart E Flat Concerto

HARRISBURG, May 5.—The performance of the Mozart E flat Concerto for Two Pianos, presenting Vitya Vronsky and Victor Babin, young Russian pianists, complemented the concert given by the Harrisburg Symphony under George King Raudenbush, on March 21 in the Forum of the State Education Building. The second major work on the evening's program was the Fifth Symphony by Beethoven. Two overtures, von Weber's 'Oberon', and Wagner's 'Rienzi' opened and closed the evening, respectively.

The classic neatness of Mozart, and the fragile fluency of his style, were dominant characteristics of the two pianists' interpretation of the Concerto. They swept through the rapid passages and executed trills with clarity and lightness. A small orchestra gave fine support in the Concerto.

Babin's own two-piano arrangements of Rimsky-Korsakoff's 'Dance of the Buffoons', and 'Flight of the Bumble Bee', delighted the audience later in the program. The pianists also played the Arensky 'Waltz', 'Barcarolle' and 'Easter Bells', by Rachmaninoff and a Brahms 'Waltz'.

HELEN JEAN KULP

## ST. LOUIS CONCERTS

### Philharmonic Gives Final Program of Season—Sayao Heard

ST. LOUIS, May 5.—As the closing concert of the Principia Lecture and Concert Course, Bidu Sayao, soprano, gave a recital in Howard Hall on April 24. She was accompanied by Milne Charnley.

Rachmaninoff's Symphony in E Minor, Op. 27, was the outstanding work on the final program of the St. Louis Philharmonic given at the Scottish Rite Auditorium on April 13, before a capacity audience. The seldom heard work (although it was given with some cuts of repeated passages) was most welcome and was very well performed. The other orchestral work, under Alfred Hicks, was Theme and variations from Suite No. 3 by Tchaikovsky. The soloist was Helen Worrall, pianist, who gave an excellent account of Liszt's Concerto No. 2 in A.

St. Louis Opera Guild gave a performance of 'The Pirates of Penzance' at the Municipal Auditorium Opera House on April 12.

H. W. C.

## PORTLAND TO HAVE STADIUM CONCERTS

### Reed College Chamber Music Series Ends—WPA Orches- tra Gives Programs

PORTLAND, ORE., May 5.—The Stadium Philharmonic will open its summer season at the Multnomah Stadium, on July 17. This will be followed by five weekly concerts.

The chamber music series of four monthly concerts sponsored by Reed College and Friends of Chamber Music drew the largest audiences that ever attended chamber music programs in Portland. Encouraged by a balance in the treasury a series will be presented next year. The Pasquier Trio played works by Beethoven, Roussel and Cras with effortless and inimitable charm in a program at Neighbors of Woodcraft Hall, on March 27. The Stradivarius Quartet of New York closed the series on April 5. Quartets by Brahms, Haydn and Beethoven displayed superlative skill.

A performance of Beethoven's 'Emperor' Concerto by Dorothy Gorborytsky, resident pianist, was the special feature of the WPA Federal Symphony concert under Misha Pelz, in mid-March. At a second concert, John Stark Evans, of the University of Oregon School of Music, led the Federal Symphony and the Presbyterian church choir in Dvorak's 'Stabat Mater' at the Neighbor of Woodcraft Auditorium. The orchestra played two movements from the 'New World' Symphony.

The Mozart Boys' Choir, Dr. Georg Gruber, conductor, made its first local appearance at the Paramount Theatre in the Paramount Concert Series managed by W. B. McCurdy, on March 8.

Group activities in March were the meeting of the Monday Musical Club with Kathryn Porter, soprano, and Robert Haffenden, pianist, as soloists; a musicale of the Portland Alumnae of Mu Phi Epsilon at Lillian Pettibone's studio; the session of the Portland district of the O.M.T.A. when Elizabeth Hensen spoke on 'Music Education'; the assembly of the Oregon Music Teachers' Guild at which Ella Connell Jesse was the speaker. Clara Riemann, accompanied by Eulah Mitchell Carroll, was the soprano soloist.

JOCELYN FOULKES

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## BERLIOZ WORK SUNG BY BOSTON CHORUS

### Handel and Haydn Group Gives 'Damnation of Faust'—Civic Men Led by Wagner

Boston, May 5.—The Handel and Haydn Society, Thompson Stone, conductor, has offered the Berlioz version of 'The Damnation of Faust' for its customary spring concert. For soloists there were Gertrude Ehrhart, soprano; Paul Althouse, tenor, and Messrs. Gean Greenwell and Mark Love, bass and baritone respectively. Seventy-five men from the Boston Symphony, with Julius Theodorowicz as concertmaster, supplied the orchestral background and the off-stage chorus was conducted by William B. Burbank.

Jordan Hall has also housed the Boston Civic Symphony in its final concert of the season, under Joseph Wagner. The soloist was Hazel Hallett, heard in the Liszt Concerto No. 1 in E Flat for piano and orchestra. Miss Hallett made a distinctly favorable impression. A first performance in Boston of 'Genevieve', a Romantic Rhapsody in Variation Form by Quinto Maganini, was also placed upon the program. Mr. Maganini conducted his own work, which was applauded. Other orchestral items conducted by Mr. Wagner were 'The Creatures of Prometheus' by Beethoven, 'Elsa's Procession to the Cathedral' from 'Lohengrin' by Wagner and two movements from the 'Suite Algérienne' by Saint-Saëns.

The Boston Society of Early Music, of which Alfred Zighera (viola da gamba) and Putnam Aldrich (harpsichord) are the founders, gave its final concert of the season at the Women's City Club, assisted by Paul Federovsky (descant viol), Albert Bernard (treble viol) and Gaston Dufresne (violine). The programs of this society are drawn from music no more recent than the late 1700's or very early 1800's. Most of the material dates 1400 to 1600.

In the Music Room of the Women's City Club, Isabel French, soprano, offered a discriminating program of songs to the accompaniments of Claude Jean Chiasson. Gertrude Wit, violinist, assisted Mrs. French in the performance

of a Mozart work.

In Jordan Hall, Ralph Lawton, pianist, offered a program of works by Bach, Beethoven, Brahms, Mendelssohn, Chopin and others. A fair-sized audience gave him a friendly welcome.

In Steinert Hall, Ruth Culbertson, pianist, and Harry Welcome, viola, gave a recital of music devoted to those instruments, the program listing a Sonata for piano and Viola Obligato by Hummel, in what was said to be a first performance in America; York Bowen's Sonata for viola and piano and the Brahms Sonata No. 1 for viola and piano.

Symphony Hall housed the Finlandia Male Chorus in an outstanding program conducted by Heikki Klemetti. The voices were exceptionally well blended.

Alec Templeton, blind pianist, was heard in Symphony Hall, offering a varied program. The concert was a benefit for the National Bureau for Blind Artists.

The diminutive Alan Reed Tokman, aged seven, played the violin in Symphony Hall. Carl Lamson was the accompanist. The boy's program comprised the Handel Sonata No. 4, Mendelssohn Violin Concerto in E Minor (two movements), the Caprice No. 13 by Paganini-Kreisler, 'Old Refrain' by Kreisler, 'La fille aux cheveux de lin', by Debussy-Hartmann and the Beethoven-Auer 'Dervish' Chorus. Most of these works were technically beyond the boy, although the Debussy-Hartmann item was nicely played, and his memory is evidently unusual.

GRACE MAY STUTSMAN

### SYRACUSE UNIVERSITY ENDS CHORAL SEASON

#### Lyman Conducts Last Concert of His Twenty-seventh Year—Gurney and Conley Are Guest Soloists

SYRACUSE, May 5.—The University Chorus closed its twenty-seventh season under Howard Lyman of the music faculty of the College of Fine Arts, with its fifty-fifth concert on April 27 in the fine Arts Auditorium.

The soloists included John Gurney, bass-baritone of the Metropolitan Opera, who returned for his third appearance, and Eugene Conley, tenor, who made his debut at the University. Mr. Gurney sang 'Wotan's Farewell' from 'Die Walküre', and Mr. Conley 'Che gelida manina' from 'La Bohème.' A high light of the evening was the Stoessel choral arrangement of Wagner's Choral, Prize Song and Finale from 'Die Meistersinger', with Mr. Conley in the Prize Song and Mr. Gurney singing the role of Hans Sachs. Dr. Lyman produced Walter Damrosch's 'An Abraham Lincoln Song' for baritone solo, chorus and orchestra, with the trumpet taps played behind the scenes.

Other choral numbers were the Bach Cantata 'God's Time Is the Best', Bizet's 'Agnus Dei' for women's voices, tenor solo, violin obligato, string, harp and organ, and the 'Children's Prayer' from 'Hänsel and Gretel'. William Berwald, American composer and faculty member of Syracuse University, was present to hear his 'Stars with little golden sandals'.

Ada Shinaman Crouse, of the piano faculty, was accompanist for the soloists, and Horace Douglas was the organist. The orchestral ensemble presented Murray Bernthal, first violin, Myron Levee, second violin, Claude Bortel, viola, Jack Karp, 'cello, Grace Weymer, harp, and Ralph Palmatier, trumpet.

### BOJANOWSKI TO LEAD FOR POLISH BALLET

#### Company of 45 to Give Performances at Fair Music Hall—New Works Listed

Jerzy Bojanowski, Polish conductor who has been in America for seven years, will conduct the performances of the Polish Ballet which will be an at-



Jerzy Bojanowski

traction at the World's Fair Hall of Music from June 5 to June 21. This company of forty-five dancers, headed by Leon Wozikowski, will present in addition to a classical repertoire, special Polish ballets built on folk dances and works new to America. These are 'Har-nasie' by Szymanowski, 'Chmiel' by Wiechowicz, and ballets by Palester and Kondracki.

Mr. Bojanowski has recently returned

to this country after conducting the ballet on a tour which included performances in Cannes, Nice, Marseilles, Lyons, Brussels, Luxembourg and Warsaw. The ballet was founded by Bronislava Nijinska in 1937, and has been reorganized.

While in Warsaw, Mr. Bojanowski also conducted the Philharmonic in two weeks of concerts, presenting on one program a work by Lemuel Childers of Tulsa, 'Pictures from Hiawatha', which was cordially received. The conductor has been at the head of the Tulsa Symphony, which is planning a summer season of eight concerts, beginning in July. He came here first to conduct in Chicago at the World's Fair there, and has been guest conductor of the Chicago Symphony, and conductor of the Milwaukee Symphony.

#### Ray Halmans Adds to List

Ray Halmans, who opened her own office for the management of artists and New York concerts, now lists among her attractions the tenor Roland Hayes; Ernest Bloch, composer-conductor; Lillian Knowles, contralto; Margaret Halstead, soprano of the Metropolitan Opera; David Blair McClosky, baritone; Harriet Cohen, English pianist, and Frank Sheridan, American pianist, the Renaissance Ensemble (Ancient Instruments) with Barbara Farnsworth, soprano, and Dorothy Gordon, singer of folksongs in costume. Until recently Miss Halmans was associated for more than twelve years with the late Richard Copley.

#### Elisabeth Schumann to Sing in Princeton and Pittsburgh

Elisabeth Schumann, soprano, who sang recently in Beethoven's Ninth Symphony under Fritz Reiner in Pittsburgh, will give recitals in Princeton and Pittsburgh.

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# Music for the World's Fair

(Continued from page 11)

Symphony. The concert followed the official opening of the Polish Pavilion at the Fair, and the two soloists of the evening were also Poles—Jan Kiepora, tenor, and Stanislaw Szpinalski, pianist. The program follows:

'Step' ('The Steppe'), Symphonic Poem, Op. 66  
Noskowski  
Symphonic Concertante, Op. 60, for piano and orchestra  
Szymanowski  
Aria from 'Halka'; Aria from 'Straszny Dwór'  
Moniuszko  
Aria from 'Legenda Baltyku'.....Nowowiejski  
Mountaineer Dances from 'Halka'.....Moniuszko  
'Chmiele', Polish Wedding Dance.....Wiechowicz

Of particular interest was the first New York performance of Karol Szymanowski's Symphonic Concertante for piano and orchestra, in which Mr. Szpinalski made his American debut. It is a score filled with the cold, yet passionate, luminosity of the composer's later works, conceived in masterly vein for piano and orchestra and magnificent as sheer sound. In the Andante, a radiant lyricism suffuses the score and both in the opening Allegro and in the orchestral bravura of the third movement there are characteristic Szymanowski touches, subtle washes of instrumental color, exotic effects, a pervasive eloquence of style in harmony and development. The piano is used as it is in Falla's 'Nights in the Gardens of Spain' as a part of the orchestra, yet it plays an important role, and has two brief but scintillating cadenzas. Mr. Szpinalski played with élan, and Mr. Rodzinski and the orchestra gave a glowing account of the work.

Mr. Kiepora sang the Moniuszko and Nowowiejski arias with appealing fervor, and he was recalled many times. Frankly and popularly melodic, these songs have a remarkable freshness and heartiness. The dashing mountaineer dances from the perennially popular 'Halka' brought down the house, so fiercely did Mr. Rodzinski conduct them, and Wiechowicz's 'Chmiele' (in a first American performance) made a tart and sparkling finale to a successful evening. More or less in the style of 'Petrouchka', this work nevertheless has an original flavor. At intermission, a congratulatory telegram from Ignace Jan Paderewski was read to the audience. S.

## First Concert of Brazilian Music

In the first concert of Brazilian music under the sponsorship of the Commissioner General of Brazil at the New York World's Fair, Burle Marx conducted the New York Philharmonic-Symphony in the Fair Hall of Music on the evening of May 4 with three soloists: Bidu Sayao, soprano of the Metropolitan Opera, and Bernardo Segall and Noemi Bittencourt, pianists. The program follows:

Overture to 'Il Guarany'.....Gomes  
'Fantasia Brasileira' for piano and orchestra.....Mignone  
'Fantastic Episode'.....Marx  
Romanza from 'Lo Schiavo'.....Gomes  
Aria from 'Bachiana Brasileira' No. 5 (for voice with the accompaniment of cellos)  
Villa-Lobos  
'Choros' No. 8.....Villa-Lobos  
Chaconne.....Bach-Marx  
'Chant de la Naiade' from 'Armide'.....Gluck  
'Air de Vénus' from 'Thésée'.....Lully  
Bravura Variations on 'Ah, vous dirais-je, Maman'.....Adam  
'O Canto da Nossa Terra'; 'Trenzinho' from 'Bachiana Brasileira' No. 2.....Villa-Lobos  
'Batuque'.....Fernandez

This was an evening of turbulent music, some of it astoundingly powerful, and all of it indicating that there is no dearth of musical energy on the brother continent of South America. Though they differed widely in ancestral background and heritage, all of the Brazilian composers on this program had qualities in common—a superabundance of rhythmic vitality, a drive and earthiness derived from their environment. But this by no means implies a lack of technique or experience. There are few composers anywhere to-day, for example, who write so boldly for orchestra as does Villa-Lobos.

After the familiar measures of the 'Il Guarany' Overture, came Mignone's brilliant Fantasia, the piano part of which Mr. Segall played with address and incisive rhythmic accuracy, albeit with an unvaryingly brittle tone-quality. Mr. Marx's 'Fantastic Episode' proved to be a lengthy, ingeniously-contrived score with effective passages. Though its connection with Bach is merely in the general character of the introductory 'cello melody, the Aria from Villa-Lobos's 'Bachiana' No. 5 is exciting music, particularly in the second part, in which the text is set with richly-colored

harmonies. By far the most significant work on the program was his 'Choros' No. 8, a veritable Brazilian 'Sacre du Printemps', not as clearly and masterfully worked out as its prototype, but full of primitive power and magnificent daring. Mr. Segall and Miss Bittencourt played the piano parts con amore.

There is no pressing need for another arrangement of Bach's Chaconne, nor did Mr. Marx's version seem to maintain a consistent line in its orchestration. Miss Sayao sang the Gluck, Lully and Adam works prettily, and was recalled many times. Again the Villa-Lobos excerpts from the 'Bachiana' No. 2 impressed one by their compelling imaginative originality. The 'Song of Our Land' was eloquent and the 'Trenzinho' a delightful tone picture of a puffing little train. Fernandez's 'Batuque', based on a Negro dance of African origin, has tremendous rhythmic drive. S.

## First of Two Roumanian Concerts Given

The Roumanian High Commission presented the first of two concerts to be given under its auspices in connection with the Fair, at the World's Fair Hall of Music on the evening of May 5, when Georges Enesco, Roumanian composer, conductor and violinist, led the New York Philharmonic-Symphony in a program devoted entirely to the works by his countrymen:

Two Movements from Symphony  
Michel G. Andric  
Two Movements from 'Suite Rustique'  
Sabin Dragoi  
'Burial at the Cemetery of the Poor'  
Theodor Rogalski  
Variations on an Original Theme  
Jonel Perlea  
Second 'Roumanian' Rhapsody  
Georges Enesco  
First 'Roumanian' Rhapsody.....Stan Golestan  
'Capriccio Roumain'.....Marcel Mihalovici

Mr. Enesco is well known to America for he has conducted in this country since 1923, and when he appeared upon the podium to lead the orchestra, first in the Roumanian national anthem and then in 'The Star Spangled Banner', the audience, composed largely of Americanized Roumanians and Roumanians, greeted him with an enthusiasm born of a knowledge and respect for his musicianship.

Of unfamiliar works, that to which the greatest interest attached was the Variations on an Original Theme by Jonel Perlea. Extremely dissonant, the work possesses an energy, a vitality and rhythmic drive that almost offset its diffuseness. It is often derivative, savoring now of Debussy, now of Stravinsky, with bows in several other directions, but with all its faults, its startling lapses into shocking sentiment—shocking in opposition to its general acidity—the music has more than a touch of genius. With greater economy of means the composer should be able to write with a power and forcefulness that his occasional redundancies now obscure.

The other little-known work, that is, little-known in this country, was the Andric Symphony. This was more moderate, pleasant and tuneful, and, in the Andante espressivo, quite lovely. The Allegro Vivace had again the rhythmic vigor so characteristic of Roumanian music.

The 'Burial at the Cemetery of the Poor', together with the Dragoi excerpts, were slighter music; each was atmospheric and expressed in a fairly ingratiating manner some aspects of Roumanian life, but without much imaginative resource.

The highpoint of the evening, aside from the Perlea Variations, came with the performance after intermission, of Mr. Enesco's own Second 'Roumanian' Rhapsody, a work well known in America, though not so much so as his first essay in this form. Its lush harmonizations, impeccable craftsmanship and yearning melodies drew forth acclaim, and Mr. Enesco received an ovation not only for his music, but for his general musicianship and modest, self-effacing personality when a pretty young lady, clad in folk costume, brought to the podium a great bunch of scarlet roses. As Mr. Enesco shook hands with her, motioned to the orchestra and bowed, the house rang with a very tumult of applause. Thereafter the music of Golestan and Mihalovici lent heightened color to an evening flushed with success. W.

## In 'Lohengrin'



Lauritz Melchior as Lohengrin

(Continued from page 11)

of his nationality ever to appear in opera in this country. Mr. Melchior was in robust voice and contributed much splendid singing as the Knight of the Grail. The narrative of the last act has seldom carried greater conviction.

Elisabeth Rethberg sang Elsa with a lyricism that was particularly happy in the balcony air. Kerstin Thorborg, seized upon her opportunity in the frenetic invocation of the heathen deities and stirred the house to applause. Friedrich Schorr's Telramund had its familiar authority in the delivery of the charge against Elsa and Emanuel List's King Henry added weighty sonorities to the sum total of orotund tone. George Cehanovsky sang well as the Herald. T.

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## Clifford Curzon, Pianist, Touring Balkan States

Appears in London Under Sir Henry Wood, With the BBC, at Halle Concerts and in Recitals

Clifford Curzon, English pianist, who made his American debut as soloist with orchestra and in recital during the past season in New York, is making



Clifford Curzon Ben Pinchot

an official concert tour for the British Council of Balkan States, appearing in Hungary, Yugoslavia, Bulgaria and Athens. In the last-named city he was re-engaged to appear next season as soloist with orchestra.

Mr. Curzon appeared in London as soloist in two concerts under Sir Henry Wood at the Queen's Hall Promenade Concerts, in concerts with the BBC, and at the Halle Concerts in Manchester. Mr. Curzon has also given a series of recitals throughout England under the auspices of the BBC, played with the London Symphony at its Sunday concerts, and crossed the channel to give recitals in Paris.

He will play a Brahms Concerto with the BBC Orchestra on May 10 and a Mozart Concerto at the Cambridge Theatre Concerts on the same day.

## SEATTLE SYMPHONY HAS SUCCESSFUL YEAR

Orchestra Will Enter Thirty-sixth Season Free from Deficit

SEATTLE, May 5.—The Seattle Symphony will enter its thirty-sixth season free from a deficit. Keen interest in the Orchestra and consequent increased revenues from concerts, individual gifts and large donations from the various groups of the Symphony League have placed it on a firm financial basis.

Nikolai Sokoloff, conductor, will be in the city for a short time during the summer to perfect plans for the coming season. Ruth Allan McCreery, executive secretary of the Orchestra, has listed these soloists for next year: Jussi Björling, tenor, Nov. 27; Efrem Zimbalist, violin, Dec. 18; Walter Gieseking, piano, Feb. 12; E. Robert Schmitz, who will assist the Orchestra in a program of contemporary works for orchestra and piano, and the Ballet Russe de Monte Carlo. N. D. B.

## SAN FRANCISCANS AIDED BY SOLOISTS

Monteux Leads Symphony in  
Final Concert With Grace  
Moore as Guest Artist

SAN FRANCISCO, May 5.—The municipal concert series came to its seasonal end on May 2 when every seat and much standing room in the Civic Auditorium was crowded with Grace Moore fans—8,000 strong, but Pierre Monteux and the San Francisco Symphony and Ernest Schelling were not ignored by any means.

The program was the most popular of the "pop" season. Ernest Schelling's presence was as guest-conductor for his own 'Suite Variée', which was cordially received.

The preceding pair of concerts in the War Memorial Opera House on April 28-29, was representative of the orchestra's finest work and the program was preceded by a beautiful rendition of Funeral Music by Mozart in memory of Peter D. Conley, the orchestra's business manager; Walter Oesterlicher, its personnel manager and flutist for all of its twenty-seven years, and Frank J. Frost, a member of the board of directors of the Musical Association.

Bach's Brandenburg Concerto No. 5, with E. Robert Schmitz, pianist; Naoum Blinder, violinist, and Henry Woempenner, flutist, as the trio of soloists; Beethoven's Rondino for two each of oboes, clarinets, horns and bassoons; the Beethoven piano concerto with E. Robert Schmitz as soloist, and Brahms's Third Symphony constituted the musical fare which was superbly presented by soloists and orchestra alike.

Nino Martini brought glamour to the Art Commission's concert on April 25 and his boxoffice appeal was second only to Grace Moore's. Orchestrally, the concert presented Rimsky-Korsakoff's 'Spanish Caprice', selections from Berlioz's 'Damnation of Faust', symphonic fragments from Ravel's 'Daphnis and Chloe' and William Denny's highly atonal but talent-revealing Concertino for orchestra, with the young composer conducting. MARJORY M. FISHER

## PITTSBURGH CONCERTS

Mendelssohn Choir, Bach Group and  
Negro Chorus, Sayao and  
Martini Heard

PITTSBURGH, May 5.—The Mendelssohn Choir sang at the last recital of their year César Franck's 'Beatitudes' and Nathaniel Dett's 'Ordering of Moses'. John Julius Baird's Bach Choir sang the 'Passion According to St. Matthew.'

Bidu Sayao and Nino Martini gave an entertaining concert recently, the program including mainly operatic airs of the more popular calibre.

Mary Dawson Cardwell's Negro Choir recently gave a rousing program of Italian operatic music and Negro Spirituals. J. F. L.

John Carter Gives Concert in Muncie,  
Indiana

John Carter, tenor of the Metropolitan Opera, gave a recital in Muncie, Ind., on April 9 and was to appear in Portsmouth, N. H., on April 11. Mr. Carter recently fulfilled radio engagements on March 19 and 26, and was heard on a pre-opera broadcast from Cleveland on March 20.

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## MacDowell Club to Hold Exhibit



Above, a Group of Composers at Peterborough. From the Left: James Spencer, Harold Morris, Spencer Norton, Dorothy James, Charles S. Skilton, Charles Wakefield Cadman, Powell Weaver and Sol Cohen.

(Continued from page 38)

famous, such as Edwin Arlington Robinson, Thornton Wilder, Carl Carmer, Du Bose and Dorothy Heyward, to mention only a few.

### Now an Incorporated Institution

The MacDowell Colony is now an incorporated institution in which Mrs. MacDowell has no personal ownership. But every summer she directs its general affairs from her home, Hill Crest, a mile and a half away. The fellows are never conscious of her management. In fact, they seldom see her, so earnest is she that they shall have a sense of complete freedom in their recreation as well as in their work. She has imposed upon them no irritating regulations, no hide-bound schedules. The few simple rules have been evolved by the artists themselves. The whole place functions so smoothly, so efficiently that it seems to run itself.

Mrs. MacDowell is no longer young in years, her life has not been one of ease, yet her struggles seem only to have strengthened her keenness and good will, her sense of humor. There were those who feared that the havoc

Below, a Few Bars from 'Mary's Song', an Aria in Douglas Moore's Opera, 'The Devil and Daniel Webster'



Peter A. Juley

done to the Colony by the hurricane of last September might prove too much for even Mrs. MacDowell, but they did not know her. She took the blow like a soldier and has since been personally directing the clearing of the forest and the repairs. Because of the fire hazards possible in an immense amount of debris, the Colony will be closed this summer. However, the trustees have announced that it will re-open in June, 1940, under the supervision of its founder.

In the meantime, at the MacDowell Club of New York there will be an exhibition of works by some of the Colony's best known artists. Mrs. MacDowell will be proud of this display of past achievements, but, being a woman of incurable vision, her greatest pride

will be in the thought of what the MacDowell Colony is going to mean to the young artists of the future.

## BUFFALO SYMPHONY COMPLETES SEASON

### Autori Conducts Final Concerts—Training Orchestra and Chorus Are Heard

BUFFALO, May 5.—The Buffalo Symphony ended its current series in a blaze of glory. An all-Wagner program, on April 11, was praiseworthy on many counts. Franco Autori, conductor, and his men gave musically interpretations of excerpts from 'Parsifal', 'Die Meistersinger', 'Tristan and Isolde', 'Lohengrin' and 'Tannhäuser'.

The presence of Rudolf Serkin as soloist for the all-Beethoven concert on April 25 made it a special occasion indeed. The pianist gave a glowing performance of the 'Emperor' Concerto, and the orchestra played the 'Leonore' Overture No. 3 and the Fifth Symphony.

One of the interesting evenings of April was the joint concert by the Symphony Training Orchestra and the Buffalo school Cantorum. Both organizations are under the sponsorship of the Buffalo Museum of Science and are made up of amateur players and singers. The two groups performed creditably and spiritedly. Carroll C. Geiger and Jan Wolanek divided the orchestral assignments and Jessamine Long directed the chorus. Mr. Autori is honorary director of the training orchestra.

THEODOLINDA C. BORIS

## KANSAS CITY HEARS CYCLE OF BEETHOVEN

### Pro Arte Ensemble Plays All the Quartets—Series Is Gift of E. S. Coolidge

KANSAS CITY, Mo., May 5.—Patrons and friends of the Kansas City Chamber of Music Society attending a post-season spring music festival held at the William Rockhill Nelson Gallery of Art, Atkins Hall, from April 14 through 19, heard the Pro Arte String Quartet of Brussels, perform the entire cycle of Beethoven Quartets.

The directors of the society, Henry C. Haskell of the editorial staff of the Kansas City Star, and Dr. Clarence Decker, president of the University of Kansas City, negotiated with the music patron, Elizabeth Sprague Coolidge, months earlier, for this invaluable gift to the society, which is profoundly grateful for her generosity.

### 3,700 Attend Cycle

Approximately 3,700 attended the six concerts which embraced seventeen quartets, masterfully interpreted by this organization, which has achieved a high degree of artistry throughout twenty-six years of ensemble performance. The present personnel has been unchanged for the past eighteen years.

The Conservatory of Music of Kansas City presented the Conservatory Orchestra, Forrest Schulz, conductor, in a formidable program of music by Bach, Haydn and Weber at Edison Hall on April 13. Isabel Curdy, violinist; Ruth Duncan, pianist, and Maurice Anderson, flutist, were soloists. Mr. Anderson performed the solo in 'Pastoral' by Edmund Hains, a graduate of the

Conservatory. Joseph Burns, of the faculty of the Conservatory, was presented in an organ recital at the Country Club Christian Church recently, assisted by Virginia McClelland, soprano.

BLANCHE LEDERMAN

## CINCINNATI PLAYERS END REGULAR SEASON

### Goossens Conducts Symphony in Final Concerts of Series

CINCINNATI, May 5.—One of the most beautiful programs of the season was offered by the Cincinnati Symphony at its closing pair of concerts in the Music Hall on April 14 and 15. Eugene Goossens conducted the Sibelius Symphony No. 7 and the Schubert Symphony No. 7, with the Schumann Overture, Scherzo and Finale in E as the opening work. Both the orchestra and Mr. Goossens deserved the ovation received at the close of the concert.

The Sibelius Symphony is in one movement; and yet the wealth of material which the composer has employed in this one great movement is staggering. The Schubert Symphony was well chosen to close the season for it is a work of great beauty.

VALERIE ADLER

### Vronsky and Babin End Tour

Vitya Vronsky and Victor Babin, duo-pianists, concluded a concert tour of forty-seven cities in Boise, Idaho, April 27. They will sail for Europe this month for summer engagements and will return to America in November for another tour. Among their dates for next season is their first appearance with the Chicago Orchestra in January.

### Opening of French Pavilion at Fair Postponed

The opening of the French Pavilion at the New York World's Fair has been postponed from May 9 to May 24. French musicians who will take part in this event, include Lily Pons, soprano, Daniel Ericourt, pianist, and Marcel Hubert, cellist.

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## Seen as Tosca



James Abresch

Emma Beldan in the Title Role in Puccini's Opera, Given in Providence

PROVIDENCE, May 5.—The New England Grand Opera Company, Danilo Sciotti, director, gave a most successful performance of 'Tosca' in Metropolitan Theatre on April 18. The cast was headed by a Rhode Islander, Emma Beldan, who scored a hit in the title role. She was ably seconded by Sydney Rayner as Cavaradossi and Claudio Frigerio as Scarpia. Supporting parts were well handled by Pompilio Malatesta, the Sexton; Nino Carboni, Angelotti; Nicholas Lanni, Spoletta; Alphonse Pichette, Sciarone; Harriet Eden, Shepherd, and Frank Vespia, Jailer. The New England Choral Society assisted and Anthony Stivanello was stage director. The audience was large and warmly approving. A. R. C.

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## TWENTY-FIVE GRADUATED FROM CURTIS INSTITUTE

Four Students Receive Bachelor of Music Degrees—Faculty Is Augmented

PHILADELPHIA, May 5.—At the Sixth Commencement of the Curtis Institute of Music on May 9 the Right Reverend Joseph M. Corrigan, S.T.D., Rector of the Catholic University of America, was the speaker in Casimir Hall. A fifteen-minute organ prelude was played by Alexander McCurdy of the faculty.

Twenty-five students were graduated, four with the degree of Bachelor of Music. President Mary Louise Curtis Bok and Secretary Cary W. Bok officiated. Randall Thompson, whose appointment as Director becomes effective June 1, sent greetings from California. Hans Wohlmuth, Simon Kovar, and Domenico Vittorini have joined the faculty. Dr. Wohlmuth will have an opera class for voice major. He is stage director of the Philadelphia Opera Company. Mr. Kovar will teach bassoon. He is the second bassoon of the New York Philharmonic-Symphony. Dr. Vittorini will teach Italian. He is Associate Professor of Romanic Languages at the University of Pennsylvania.

Randall Thompson will teach in the Theory Department. Richard Stöhr, formerly of the Vienna Conservatory, and two of the Institute's own graduates, Samuel Barber and Constant Vauclain, have become members of the faculty. Dr. Stöhr and Mr. Vauclain are in the Theory Department, while Mr. Barber conducts a Madrigal Chorus of students.

Frederick Vogelgesang has been made assistant to Efrem Zimbalist of the violin faculty. Orlando Cole, cellist of the Curtis String Quartet, will be assistant to Felix Salmond beginning next season. Marian Head (1936) will be assistant to Léa Luboshutz of the violin department. Other new junior members of the faculty will be Jorge Bolet and Ezra Rachlin, pianists.

Rudolf Serkin and Adolph Busch will give a series of sonata recitals in Casimir Hall in 1939-40, Mr. Busch as guest. Mr. Serkin will hear additional applicants for piano study next autumn. The graduating class includes:

Piano: Mary Norris; Abbey Simon. Accompanying: Oscar Eiermann. Violin: Isidore Gralnick; Frederick Vogelsang. Viola: George Brown. Flute: Burnett Atkinson; Albert Tinton. Oboe: Martin Fleischer. Clarinet: William McCormick. French Horn: Elwood Cauler. Trombone: William Gibson. Conducting: Carl Bowman; Sol Kaplan; Vincent Persichetti. Composition: Miriam Brunner; Marvin Duchow; Hugo Weisgall; Frederick Werle. Music Criticism: John Briggs; Edward O'Gorman. Bachelor of Music: Charles Bacharach and Constant Vauclain (composition); Walter Baker (organ); Irven White-nack (conducting).

## BOOK MATTHEWS ARTISTS

Singers and Instrumentalists Are Engaged for Many Appearances

Artists, represented by Willard Matthews, who have been booked for appearances throughout the country are Walter Mills, baritone; Helen Marshall and Eleanor Searle, sopranos; Georgia Graves, contralto; Gloria Perkins, sixteen-year-old violinist; Grace Weymer, harpist; Willard Young, tenor; Burton Cornwall, bass-baritone; The Beaux Arts Trio; and Thomas Richner, pianist.

Mr. Mills has been active in recital and festivals in the Mid-West, having been heard on April 27 at the Fort Haye, Kansas Festival, and is scheduled to give a Chicago recital. Miss

Marshall and Miss Searle sang in Pierné's 'Children's Crusade' given by the Bridgeport Oratorio Society on April 25. Miss Searle has also signed a twenty-six-week contract with the New York World's Fair as soloist with the 'Pageant of the Railways'. Miss Graves is fulfilling a concert tour of the middle West, where she has been heard with Mr. Mills. Miss Perkins was soloist with the Schenectady Symphony on April 25, and Miss Weymer was booked with Mr. Mills to tour during April.

Mr. Young was to be soloist at the Chattanooga May Festival on May 8, 9 and 10, and will make a concert tour of the South. Mr. Cornwall sang in the American premiere of Granville Bantock's 'Fire Worshipers', given by the Hartford Oratorio Society on May 1. The Beaux Arts Trio has signed a thirteen-week contract at the New York World's Fair.

### A Correction

In the list of the six winners in the St. Louis Symphony Society's Young Artist's Contest, published in the April 25 issue of MUSICAL AMERICA, the name of Mary Gayle Dowson, soprano, was inadvertently omitted. Miss Dowson was one of the artists presented by the junior committee of the society at the Wednesday Club Auditorium in St. Louis as a winner in the annual contest, on March 29.

## WASHINGTON ORCHESTRA PLAYS MEMBERS' WORKS

Bauer Leads Department of Agriculture Group in Music by F. B. Charles and Rolland Hoy

WASHINGTON, D. C., May 5.—Dr. Walter Bauer, conductor of the Department of Agriculture Orchestra, presented music by two of the orchestra's players in a concert on April 24 in the Department Auditorium.

Franklin B. Charles, professor of orchestration at the Sisters' College of Catholic University in Brookland, D. C., was represented by a suite 'In Switzerland', and Rolland Hoy, violinist of the orchestra, by a miniature suite for strings.

Helen McGraw, Washington pianist, gave a spring recital on April 18 in Pierce Hall; Felian Garzia, another local pianist, gave a recital of piano compositions by Chopin April 21 in the Arts Club of Washington.

The Washington Sängerbund, led by Karl Herzfeld, gave its annual concert on April 30 in the Willard Hotel. Assisting were the St. Ann's Boys' Choir, the Arion Singing Society of Baltimore, Theodor Hemberger, director, and the Sängerbund Women's Chorus, Kurt Hetzel, director. Conrad Bernier, Catholic University organist, played an instrumental interlude. J. W.

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## CHICAGO SYMPHONY COMPLETES SERIES

### Stock Conducts Last Subscription Concert and an Extra Program as Benefit

CHICAGO, May 5.—The final subscription program of the Chicago Symphony, conducted on April 20 and 21 by Frederick Stock, contained an imposing assembly of masterworks:

Overture to 'Coriolanus'.....Beethoven  
Symphony No. 1 in C Minor.....Brahms  
Prelude and Finale from 'Tristan and  
Isolde'.....Wagner  
Finale from 'Götterdämmerung'.....Wagner  
Prelude to 'The Mastersingers'.....Wagner

In the Beethoven the moulding was superb and the fluency and power of the whole reading remarkable. The Brahms Symphony was an excellent example of the operation of that alchemy by which Dr. Stock is able to convey the most familiar music with a new sense of excitement.

The Wagner excerpts maintained the incredibly high standards and intensity of the evening. The entire program was a chain of climaxes in which there was no weakening link to betray the manifestation of loftiness and the supremely human that characterized all the music-making.

On Saturday night, April 12, the orchestra played an extra concert under Dr. Stock, the proceeds applying toward the season's deficit. The program was composed of the 'Egmont' Overture and the Fifth Symphony of Beethoven, and a brace of excerpts from the 'Ring'.

Hans Lange brought to a close recently the series of concerts at Orchestra Hall by the young Civic Orchestra, which he conducts, and terminated at another concert, the chain of programs by his own chamber group, which, assisted by the Philharmonic String Quartet, has played regularly at the Blackstone Hotel. A concert at the Goodman that night terminated the eighteenth season of the Chicago Business Men's Orchestra under George Dasch, its conductor.

#### Abram Chasins Completes Tour

Abram Chasins recently returned from a middle-western tour which included appearances at the University of Wisconsin, Monmouth College, Ill.,

and at Madison, Wis. Round-table conferences were held the day after each recital, which were attended by teachers and students. Mr. Chasins returned to play a concert for the benefit of Christian refugees on April 29, at Chappaqua, N. Y.

## CHICAGO RECITALS CONTINUE TO DRAW

### Grace Moore, Alice Tully, Choirs and Dance Groups Add to Recent Activities

CHICAGO, May 5.—Grace Moore's recital at the Civic Opera House on April 17 drew admirers who follow her in one or all of the fields of her activity. Her wholesome soprano voice was at its best. She was assisted by Irving Ilmer, violinist.

Another Monday attraction was the concert of the Concordia College Choir, which gave evidence of thorough training in its singing at Orchestra Hall under Paul J. Christiansen.

The previous afternoon Alice Tully, soprano, had given connoisseurs great pleasure at Orchestra Hall with a program that was sophisticated in content and that was delivered with taste and authority. At the Goodman, Joseph Golan, eight-year-old violinist, and the Frances Allis Dance Group shared the afternoon.

#### Beethoven Mass Sung

Chicago heard on April 18, after a long interval, the 'Missa Solemnis' of Beethoven in a superb performance by the Apollo Musical Club with Edgar Nelson directing and Esther Hart, Elizabeth Brown, William Miller and Mark Love as soloists. The same night Ruth Ray, violinist, and Walter Merhoff, baritone, appeared in an interesting joint recital at Kimball Hall. Alec Templeton, the English pianist, was soloist with the Glee Club of the Chicago Association of Commerce at Orchestra Hall when Herbert E. Hyde conducted during a memorable evening.

The Chicago Dance Council sponsored a second program at the Goodman on April 23. At Kimball Hall that afternoon Elizabeth Biro, soprano, sang well in recital, while at the same hall that night Anne Gershon, soprano, and

## Memories of a European Tour



Stell Andersen, American Pianist, Who Recently Returned from a Tour of Europe, Is Here Seen in Various Centres. At the Left, an Overture to a Timid Geneva Citizen. Below, on the Balcony of the Carlton Hotel in Budapest



At the Left, Miss Andersen in the Studio of the Late Harriet Blackstone, Noted Painter

Charles Sheldon, baritone, proved possession of insight and talent.

The Civic Choral Society of Chicago made its fifth annual appearance at the Studebaker under the skillful direction of William Mullen. Engel Lund sang folksongs at Thorne Hall, under the auspices of Northwestern University College on April 20, while at Kimball Hall Josef Cristea, tenor, and Lorraine Maren, soprano, made an excellent impression in dual recital.

### TIBBETT AND ENESCO HEARD IN KALAMAZOO

Community Concerts Association Ends Season, Lists Concert Series For Next Year

KALAMAZOO, MICH., May 5.—On May 8 Lawrence Tibbett gave a recital before 3000 Community Concerts Association members in Central High School auditorium. The program listed Old English and Irish melodies, arias from Mendelssohn's 'Son and Stranger' and Verdi's 'Rigoletto', Lieder by Schubert, Hugo Wolf, Marx and Loewe, songs by Vaughan-Williams, Tchaikovsky, Harris, Jacques Wolfe and Enders.

For the last Community Concert of the season Georges Enesco gave a violin recital, playing a Nardini concerto, Chausson's 'Poème', an Andante, Minuet and

Rondo by Mozart, and a group of pieces by Pugnani, Scarlatti, Gaubert and Szymanowski. The printed program ended with Sarasate's 'Zigeunerweisen', but there were many encores.

The Community Concerts Drive was held March 19-26. Next season's concerts will be given by the New York Philharmonic-Symphony, conducted by John Barbirolli; Josef Szigeti; Guiomar Novaes; Helen Jepson and Charles Kullman. D. B.

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## STADIUM OUTLINES BEETHOVEN FESTIVAL

**Reiner to Conduct Last Two Weeks—Damrosch Will Lead First Concert on June 14**

A Beethoven Festival conducted by Fritz Reiner will compose the last two weeks of this year's concerts at the Lewisohn Stadium from Aug. 9 to Aug. 14. All of the symphonies will be given and for the Ninth the Philharmonic-Symphony will be assisted by the chorus of the Schola Cantorum and a quartet consisting of Elisabeth Schumann, soprano; Edwina Eustis, contralto; Paul Althouse, tenor, and John Gurney, bass. Jascha Heifetz will play the Beethoven Violin Concerto on Aug. 14, and one

or more of the piano concertos will be performed.

In the first fortnight of the season, Josef Hofmann will appear on June 19 as piano soloist, with Alexander Hilsberg conducting, and Robert Virovai, violinist, will play on June 26, with Massimo Freccia conducting. Mr. Freccia has planned an all-Brahms program on which Mr. Virovai will play the Brahms Concerto. Albert Spalding will be the soloist on the opening night, June 14, under Walter Damrosch, in the Tchaikovsky Violin Concerto.

The two operas already scheduled are 'Aida' on June 22 and 23 and 'Carmen' on July 13 and 14. 'Aida' will have Rosa Tentoni in the title role; 'Carmen' will have Bruna Castagna as protagonist. Both operas will be conducted by Alexander Smallens. There will be no concert on June 21, when the College of the City of New York will hold its commencement exercises.

### FINAL CONCERT GIVEN BY TRENTON SYMPHONY

**Melchior Soloist with Orchestra Under Sabatini—Conductor's Tone-Poem Performed**

TRENTON, N. J., May 5.—The Trenton Symphony, Guglielmo Sabatini, conductor, concluded its season in Memorial Hall, Stacy Park, on April 18, with Lauritz Melchior, tenor, as guest artist. The hall was completely sold out. The orchestra has been conducted by Mr. Sabatini for the past three seasons.

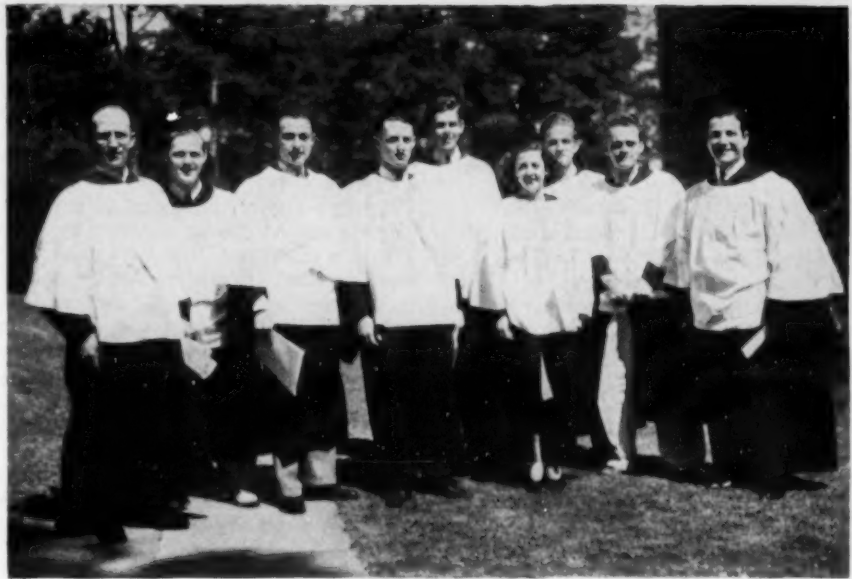
Since a journey by air had brought Mr. Melchior to Trenton from St. Louis less than two hours before the concert, he had previously been forced to cancel a necessary rehearsal and a unique procedure was arranged by Mr. Sabatini. A victrola was placed near the orchestra upon the stage at rehearsal time and while the tenor was fulfilling a concert engagement more than 1000 miles away, the symphony rehearsed with his voice by means of his recordings. At the actual concert Mr. Melchior delighted the audience with his singing of 'Siegfried's Love Song' from 'Die Walküre', the 'Prize Song' from 'Meistersinger', both by Wagner; two works by R. Strauss, and Grieg's 'The Swan'.

Additional interest was lent the concert by the performance of Mr. Sabatini's 'Poemetto Autunnale', a work inspired by the beauty of an Autumn day in the mountains of Northern Pennsylvania. In it, Mr. Sabatini has produced a gem of melodic loveliness. Other works upon the program included the Overture to 'The Flying Dutchman', Prelude to the third act of 'Tristan' and 'Ride of the Valkyries', all by Wagner, the 'Rhumba' movement from Harl McDonald's Second Symphony, Overture to J. Strauss's 'Die Fledermaus' and, as an encore, Jarnefeldt's 'Praeludium'.

Next season the orchestra will give six concerts, instead of five, and the guest artists will include Ezio Pinza and Moriz Rosenthal. W. T. R.

#### Stradivarius Quartet Completes Tour

The Stradivarius Quartet has returned from its first tour of the Pacific Coast in eight years. They played in Wyoming, Spokane, Seattle, Bellingham, Portland, Ore., San Francisco, Santa Barbara and Pasadena. They will return to the coast to fulfill engagements in January 1940. In addition to their regular concert engagements next season they will illustrate a course in the development of the string quartet at Harvard University.



#### TENOR IS SOLOIST AT CENTENNIAL CELEBRATION

John Carter (Right), Tenor of the Metropolitan Opera, with Several Members of the Duke University Choir at Durham, N. C., Where He Was Soloist During the Centennial Celebration, Appearing with the Men's Glee Club and in a Special Concert. J. Foster Barnes, Head of the Music Department at the University, Is at the Left

### PHILADELPHIANS GIVE NORRIS WEST NEW POST

**Radio Announcer Elected Assistant Manager—McDonald to Begin Duties on June 1**

Norris West, radio announcer for station WCAU and the Columbia Broadcasting System, has been named to the newly-created post of assistant manager with the Philadelphia Orchestra Association. He will be associated with Louis A. Mattson, who has been assistant manager for many years. Harl McDonald is the manager-elect of the orchestra and will assume office on June 1, when the resignation of Alfred Reginald Allen becomes effective.

Mr. West's first association with the Philadelphia Orchestra began in 1930-'31 when he was the announcer for eight

Saturday evening concerts conducted by Leopold Stokowski. Since that time he has often been the announcer for the orchestra's broadcasts and has also served in that capacity for several other organizations.

#### Harp Recitals Given by Annie Louise David

Annie Louise David, harpist, appeared as soloist with the Pacific Musicales Society in San Francisco on April 13, and on April 18 gave a recital with Mary Pasmore, violinist. With Mary Jean Porter, a pupil, she was to give a duo-harp recital on April 23 at the Fairmount Hotel, also in San Francisco. Miss David flew east in May to fulfil engagements at the Marble Collegiate Church on May 7, at a wedding on the 9th, and in Portland, Me., on May 12.

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## FISK UNIVERSITY HOLDS TENTH FESTIVAL

### Varied Programs Given in Commemoration of James Weldon Johnson

NASHVILLE, May 5.—Of unusual significance among the musical and literary happenings of the year in Nashville was the tenth annual Festival of Music and Fine Arts at Fisk University, which was dedicated to the life and work of James Weldon Johnson, Negro author, statesman, and scholar. The third annual meeting of the Association of Music Teachers in Negro Schools was held at Fisk at the same time.

The Festival opened with the chapel program on Friday, April 21, when Frederick Hall, president of the Association and head of the Music Department at Dillard University, New Orleans, discussed their purposes and objectives, and Eric T. Clarke, Director of the Concert Project of the Association of American Colleges, presented a paper on 'The Amateur Spirit in Professional Life'.

On Friday evening the University Choir of seventy voices, under the direction of Harold C. Schmidt, performed compositions from the Sixteenth Century to the modern period. The program included Giovanni Gabrieli's 'In Ecclesiis', in which the choir displayed brilliant technic in the antiphonal passages, Byrd's 'Ave Verum' and Morley's 'My Bonny Lass'. Particularly fine were the pianissimo effects in the Byrd 'Ave Verum'. The choir is interested in presenting the new as well as the old, and the latter part of the program contained Poulenc's 'Litanies a la Vierge Moire' (second time in Amer-

ica). The women's voices were remarkable for their accuracy of pitch and subtle shading. There was a first performance in America of an impressionistic composition entitled 'Wyndore' by Avril Coleridge-Taylor, daughter of the celebrated composer. An anthem by John Work, a member of the Fisk music faculty, entitled 'For the Beauty of the Earth', was also included. Arthur Croley of the Fisk music faculty played the organ accompaniments. By request, the choir sang two spirituals at the end of the program.

A smaller chorus performed nine of Brahms's 'Liebeslieder Waltzes', with piano accompaniment by William Allen and Robert Hemingway, both of the Fisk Music Department.

#### Fisk Jubilee Singers Heard

On Saturday the Dillard University Players Guild presented 'The Family Upstairs'. The evening program consisted of spirituals sung by the Fisk Jubilee Singers and two groups of classical songs by Todd Duncan of Howard University, Washington, D. C., who was first brought to public attention through his performance of Porgy in 'Porgy and Bess' on Broadway. Especially well done were the 'Pilgrim Song' by Tchaikovsky and Baron's 'Prayer', which was sung in memory of James Weldon Johnson.

The Sunday evening program honoring James Weldon Johnson included expressions of appreciation from Dr. Edwin Mims of the Vanderbilt English department, Carl Van Vechten, R. Nathaniel Dett, Arthur Spingarn, and Sterling Brown, young Negro poet. Todd Duncan sang 'Since You Went

Away' and 'The Awakening', two lyrics written by Dr. Johnson with music by his brother, J. Rosamond Johnson. His recording of the 'Creation' from 'God's Trombones' was included, and the program closed with the singing by the audience of Dr. Johnson's first literary achievement, 'Lift Every Voice and Sing', known as the Negro National Anthem.

Life and vigor were manifested in the sessions of the Association of Music Teachers in Negro Schools. Most of the prominent Negro colleges and many of the high schools were represented, and problems pertaining to extension work, the high school curricula, vocal teaching, accompanying, ensemble and the orchestra, the function of music in the humanities, the music library in the liberal arts college, the comprehensive examination, and problems in applied music, were discussed. Eric T. Clarke presented the program and aims of the Concert Project, and Harry F. V. Edward, representing the Musical Artists Bureau of New York, took up problems facing the Negro Artist.

The Pearl High School Mixed Chorus of Nashville, the Tuskegee Institute String Quartet, the Harrell String Quartet of Atlanta, and students from the Fisk Music Department took part in the programs.

### CINCINNATI IS HOST TO OHIO MUSIC CLUBS

#### Southwest District of Federation Holds Annual Reunion at Conservatory

CINCINNATI, May 5.—The Southwest District of the Ohio Federation of Music Clubs held its spring reunion at the Conservatory of Music on April 20. Mrs. Adolf Hahn, president, was assisted by Mrs. John A. Hoffmann, chairman of the Cincinnati division and first vice-president of the Ohio Federation. Among the guests were Mrs. R. A. Herbruck, president, and Mrs. F. A. Z. Kumler, chairman of the study course of the Ohio Federation. Mrs. Kumler displayed some of her work including her traveling scrap book and pamphlets designed to help program chairmen.

A choral program was arranged by Mrs. Hoffmann for the morning activities. Groups taking part were the Hyde Park, Wyoming, Clifton and Dayton Music Clubs' choral circles, and the Methodist ministers' wives' chorus and the Mothersingers of Cincinnati. Mrs. Hahn presided at the luncheon in honor of past presidents. The speakers were Miss Margaret Lockwood, state treasurer, Miss Etelka Evans, national junior counselor, and Mrs. Herbruck. A special matinee of 'Angel Jury' was presented in the Gateway Theater, directed by Stephen Fox. V. A.

#### A Correction

The picture of the Metropolitan Opera Company in the April 25 issue of MUSICAL AMERICA, said to have been taken in Baltimore, was in reality taken in Greenville, Tex., an error inadvertently made. The editors wish to apologize, and, in justice to Greenville, to explain the circumstances under which the photograph was taken. Greenville, with a newly organized Community Concerts Association, headed by Mrs. J. W. Ward, arranged for the train bearing members of the Metropolitan Opera to Dallas, to stop off in their city for a short time co-incidentally with a Community Campaign.

## TELEMANN OPERA SUNG IN CHICAGO

### University of Chicago Gives American Premiere of Three-Act Farce

CHICAGO, May 5.—'Pimpinone', a comic opera in three acts by Georg Philipp Telemann, was presented by the University of Chicago Orchestral Association for the first time in America on April 16, 18, 23 and 24 to capacity houses. Two outstanding young Chicago artists, Joy Fairman, soprano, and Roy Schuessler, baritone, sang the only two roles. Sigmund Levarie, conductor of the University of Chicago Symphony, led the performance from the spinet. A string quartet accompanied. Costumes and scenery were by John Pratt.

#### Work Was Written in 1725

'Pimpinone' was written in 1725 and first produced in Hamburg, Germany, and is typical of many slapstick farce operas which enjoyed popularity at that time. In the original performance the recitatives and those arias which carry on the action were sung in German, while the more static and purely musical arias were sung in Italian. The University of Chicago performances paralleled the original procedure, translating the German passages into English and allowing the Italian portions of the text to remain in their original language.

Dr. Frederick Stock, conductor of the Chicago Symphony, collaborated with the director, Dr. Levarie, in the production, and so highly professional were the performances in every way, that the opera will make a short tour next fall.

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## WASHINGTON SCENE OF FOLK FESTIVAL

### Three-Day Event Embraces Primitive and Modern Fields of Lore

WASHINGTON, D. C., May 5.—After ranging from hill-billy fiddle tunes to Bach chorales, the three-day National Folk Festival ended on April 30. More than 16,000 persons packed Constitution Hall for the six sessions, and more than 600 performers from twenty-six states participated.

This year's event, the sixth annual festival, was again a spectacular show, covering the rich field of American folklore more completely and more stirring than ever before. It brought to the festival scene the primitive music of the earliest Indian tom-tom. At the same time spectators were given a chance to view Hampton Institute's modern and stylized version of the cake walk.

The festival, moreover, did not overlook the contribution of other nations to our musical melting pot. From New Mexican mesas came Spanish singers to sing ballads that came to this country 400 years ago with the conquistadores. A French colony from Chicago sent powder-wigged dancers to trip the dainty minuet. English ballads, brought over by the early colonists, were as plentiful as they were pretty, and Scotland's bagpipes, blown by a troop of American Scotsmen, made stirring music of 'The Campbells Are Coming'. The Bach Chorales were sung by the world-famous Moravian choir of Bethlehem, Pa. Other groups represented every European country from Greece to Scandinavia.

#### Work Groups Offer Folklore

Work groups brought to the festival the songs sung by the miner, the cotton picker, the sailor, the canal lock-keeper. Grizzled miners from the anthracite fields of West Virginia and Pennsylvania sang the ballads of their domain. "Sailor Dad" Hunt, of Marion, Va., a former before-the-master, entertained with his version of 'Blow the Man Down.' Heroic deeds of both ends of the historic Chesapeake and Ohio Canal were presented. Jess Swain, lock keeper from Great Falls, Md., sang of Johnny Howard, hero of the eastern

end of the canal, and Capt. P. R. Nye contributed a ballad of the Ohio extremity.

Indian dancers appeared by the score. Most of them won enthusiastic applause with their traditional dances presented in the most traditional manner. However, those who won the greatest ovation were Cherokee Indian youngsters from the Great Smoky Mountains of North Carolina. Responding to the calls of Abraham Walkingstick, the Cherokees swung each other through the figures as if their tribe had been "Circling All" and "Do se Doing" for generations.

The festival was under the direction of Sarah Gertrude Knott, as it has been in the years past, and was again sponsored by the Washington Post, which was sponsor for the first time last year.

In a folklore institute, conducted in the Raleigh Hotel in conjunction with the festival, George Korson, of Bucknell University, who is an authority on anthracite coal field lore, urged more than 100 leaders in American folk music study to extend their research. He asked them to study folk customs in all of America's basic industries, all of which, he said, are rich in folk lore material. Arthur L. Campa, of the University of New Mexico, presided at the two Institute sessions. JAY WALTZ

#### Grosbayne to Conduct in Helsinki

HELSINKI, May 1.—Benjamin Grosbayne, American conductor, will offer the first Finnish performances of works by three American composers, the Scherzo from William Grant Still's 'Afro-American' Symphony; 'Dedication' and 'In the Garden of Live Flowers' from Deems Taylor's 'Through the Looking Glass' Suite; and Howard Hanson's 'Pan and the Priest', together with Sibelius's and Beethoven's Fifth Symphonies at his concert in Helsinki on May 11, which will be broadcast throughout the Northern countries. This concert with the Helsinki Municipal Orchestra will complete Mr. Grosbayne's European tour. Mr. Grosbayne will spend a week in Scandinavia and a fortnight in London and Oxford before returning to America.

#### Beethoven Association Gives Reception for Subscribers

The Beethoven Association entertained at its New York clubhouse on the evening of May 4 for the subscribers to its Town Hall series of concerts. Eugene Ormandy, conductor of the Philadelphia Orchestra, and Mrs. Ormandy were guests of honor. Marcel Hubert, 'cellist, played a Boellman Sonata and other works, with Wolfgang Rebner at the piano. Marianne Oswald, French disease, was also heard.

#### Son Born to Jussi Björling

Charles L. Wagner, manager of Jussi Björling, tenor of the Metropolitan Opera, recently received a cablegram from Mr. Björling announcing the birth of a son in Stockholm on April 20. The dispatch read: "A new world-tenor born today, Jussi."

## FARWELL AND MORRIS TIE FOR FEDERATION AWARD

### Concertos by Both Composers to Be Broadcast During Latter Part of May

Arthur Farwell, of East Lansing, Mich., member of the faculty of Michigan State College, and Harold Morris, faculty member of the Institute of Musical Art of the Juilliard School of Music, were named winners on April 21 of the nationwide composition contests conducted by the National Federation of Music Clubs, the former for a two-piano concerto and the latter for a violin concerto. The composers tied for first place, according to Mrs. Edgar Stillman-Kelley, former president of the federation and chairman of contest judges, and will share the award, which is guaranteed presentation of the winning works on major radio networks.

Mr. Morris's composition will be heard on May 25 over NBC, Frank Black conducting.

Three days later, on May 28, Mr. Farwell's concerto, entitled Symbolistic Study, No. 6, 'Mountain Vision', by the Columbia Symphony, Howard Barlow conducting.

Contest judges were Aaron Copland, president of the American Composers Alliance; Howard Barlow, conductor of the Columbia Broadcasting Symphony Orchestra; Charles Haubiel, composer, and Modest Alloo, former assistant conductor of the Cincinnati Symphony and present director of the Newark, N. J., Symphony.

The contest was initiated in October as a project of the Department of American Music of the Federation, of which Mrs. W. Carruth Jones of Baton Rouge, Louisiana, is chairman, with Helen Gunderson, chairman of the Theory Department of the University of Louisiana School of Music, in charge. Serving on Miss Gunderson's committee were Mrs. Jones, A. Walter Kramer, vice-president and managing director of the Galaxy Music Corporation of New York, and Mrs. Kelley.

Mr. Farwell, who is a native of Minnesota, studied under Humperdinck in



Harold Morris



Arthur Farwell

Germany and under Guilmant in Paris.

Mr. Morris, a native of Texas, was educated at the University of Texas and at the Cincinnati Conservatory of Music, where he took his Master's degree. Among the teachers with whom he has studied was Dr. Edgar Stillman-Kelley.

### Federation Contest Finals Opened to Public

Due to the widespread interest in the New York World's Fair contest for young sopranos sponsored by the New York Federation of Music Clubs for American-born and American-trained singers who are residents of New York State, the Federation has decided to open the finals to the public as a popular-priced concert on May 12 in Town Hall. The preliminaries for the seventy-five contestants were held on May 8 and 9. An award of \$250 is being offered the winner in addition to a solo appearance at the Fair on May 24. The award will be made by Jessica Dragonette at the conclusion of the concert. Lily Pons and Lotte Lehmann of the Metropolitan Opera have served with Miss Dragonette on the contest's advisory committee.

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Dr. Harold Bauer, pianist, for the first time in many seasons gave private lessons and held classes during the winter at the Manhattan School of Music, where students from eleven cities and four states studied with him. Dr. Bauer will be available for teaching both

this summer and next winter. Summer classes will be given during May at the Julius Hartt Musical Foundation in Hartford, in June at the Manhattan School of Music, in New York, and in July at the New England Conservatory in Boston.

#### Dalcroze School to Hold Summer Session

The Dalcroze School of Music, Paul Boepple, director, will hold a summer session under the direction of Loma Roberts. There will be courses in Rhythmic Movement, Solfeggio, Piano, Sight Reading, Piano, 'Cello, Voice and Theory. Besides Miss Roberts, the faculty will include Harvey Pollins, Nellie Kavelin, Florence Turitz and Sterling Hunkins. The courses will run from June 26 through Aug. 4.

#### Henry Street Music School Gives 'Marriage of Figaro'

The Music School of the Henry Street Settlement presented 'The Marriage of Figaro' in English at the Grand Street Playhouse on May 6. The work was given by the opera class of Emma Zador.

#### Werrenrath to Teach at Peabody Conservatory

BALTIMORE, Md., May 5.—Reinald Werrenrath, baritone, will join the faculty of the summer school of the Peabody Conservatory of Music, which will be in session for six weeks beginning on June 26. Mr. Werrenrath is a former member of the Metropolitan Opera Company, and has been a teacher for several years.

#### A Cappella Program Given in Brooklyn Lutheran Church

Carlyle Duncan conducted an A Capella program at the Lutheran Church of the Redeemer in Brooklyn on April 30. The choir sang an invocation by Mr. Duncan and works by Tenyakoff, Kopylov, Lvovsky and Arensky. Organ music consisted of works by Tchaikovsky, Iljinsky and Moszkowsky.

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Leon Carson, tenor and teacher of singing, was heard as guest soloist for the tenth consecutive season at the Easter services at St. Paul's Congregational Church, Nutley, N. J., Nella Williams, soprano, pupil of Mr. Carson, was soloist at a meeting of the Flushing, L. I., chapter of the Good Citizenship League on April 18, singing two groups of songs with Mildred Browne at the piano.

At the opening of the eighth annual spring salon exhibition at the Academy of Allied Arts, a musical program was given by Homer Van Sickle, baritone, pupil of Leon Nadon; also Helen Nepp, soprano, and Mary Nepp, contralto, pupils of Michael Fiveisky. Gerda Von Lowe accompanied Mr. Van Sickle, and Mr. Fiveisky his own pupils.

The following artist-pupils of Alexander Lipsky, pianist, recently played in recitals: Carol Dickson at New York University and in Orange, N. J.; Stella Whitman in the Master Institute Auditorium, New York; Ethel Elfenbein at a faculty recital of the Music School of the Henry Street Settlement, and David Rubin at the Music House of Rutgers University.

The New School of Music, Gregory Ashman and Rafael Bronstein, directors, announces its spring concerts on May 21 and May 28, at 2:30 o'clock, at the school.

#### College of the Holy Names to Hold Master Classes

E. Robert Schmitz, pianist and teacher, will conduct master classes in piano technique and interpretation at the College of the Holy Names's Summer session beginning on June 19. The college, participating in the Golden Gate International Exposition, is giving a series of concerts. On April 23 at the Hall of Western States on Treasure Island the college orchestra, under Catherine Ernst, gave a program of Weber, Sibelius, Schubert and Dvorak. Mary Louise Alegria, pianist, gave a recital on May 1 in the college auditorium assisted by the Madrigal Singers and Our Lady's Troubadours, a music club.

#### King's Choral Ensemble Gives Concert

The King's Choral Ensemble, conducted by Bruce Spencer King, gave a concert at the Lotos Club on April 23, for the purpose of establishing a scholarship-fund. The ensemble consists of seventeen young women, students and amateurs, who formed the club for the pleasure of singing together. Guest artists were Michael Landau, Virginia Ruggiero, Gene Hamilton, Arturo D'Amico and Margherita Inzirillo from Mr. King's studio, and Yoshiko Saito, who sang a group of songs accompanied by Henry Weston Smith.

#### Pupil of Hubbard Heard in Boston

BOSTON, May 5.—Enos Held, baritone and a pupil of Vincent V. Hubbard, gave a recital in Jordan Hall on the evening of April 21 with Alice Reilly at the piano. The greater portion of his program was devoted to Lieder by Strauss and Wolf, the baritone singing five songs by each composer. Other composers represented were Santoliquido, Schindler, Martin, Ayres, MacDowell and others.

#### Boulanger to Conduct Brahms 'Requiem' at Potsdam School

POTSDAM, N. Y., May 5.—The Crane department of music of the Potsdam State Normal School, Helen M. Hosmer, director, will present Nadia Boulanger, pedagogue, conductor and lecturer, during mid-May. Mme. Boulanger will speak on May 13 on the topic, 'What Is Freedom in Art?', and on May 14 she will conduct

the Crane Mixed Chorus of 160 voices and orchestra in the Brahms 'German Requiem'. The choral forces are being prepared by Miss Hosmer and the orchestra by Dr. Kenneth V. A. Forbes and Dr. Charles O'Neill. Both chorus and orchestra will be augmented by alumni.

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## BALTIMORE HEARS LOCAL COMPOSERS

### Music Club Presents Works In Manuscript—Brahms's 'Requiem' Sung

BALTIMORE, May 5.—The Baltimore Music Club presented manuscript compositions by local musicians at the Belvedere Hotel recently. Marguerite Maas Thomas, pianist, and Rita May Baker, 'cellist, accompanied by W. Henry Baker, her father, played works of their own. Laurence A. Petran was represented by three songs, sung by Doris G. Wright with the composer at the piano. Doris Wright's Quartet in F was played by Ruth Van Hulsteyn, William Gates, Harold Nissenson and Frederick Blachly. Hugh O'Meagher's 'Amorphisms' for two pianos, played by the composer and Eldon Basney, concluded the program.

### Weagly Conducts 'Requiem'

On April 4, W. Richard Weagly conducted the choir of the Brown Memorial Church, combined with the Hanover Choral Club and several other Baltimore choirs, in Brahms's 'German Requiem'. Katherine Harris, soprano, and William Chalmers, baritone, were soloists, and Virgil Fox was the organist for the performance.

The Baltimore Child Study Association sponsored Humperdinck's 'Hänsel und Gretel' at the Lyric on April 1. Marion Selee, Cecile Sherman, Mary Bell and Tom Williams, members of the Junior Programs, Inc., sang to the delight of the children.

The Grachur Glee Club, Franz Bornschein, conductor, with Mary Hill Doolittle, 'cellist, and Lester German, tenor, gave its annual concert at Southern Hotel Ballroom recently. F. F.

### Luboshutz and Nemenoff Substitute for Lhevinnes in Cincinnati

CINCINNATI, May 5.—Pierre Luboshutz and Genia Nemenoff, duo-pianists, substituted for Josef and Rosina Lhevinne at the fourth of the recitals given under the auspices of the College of Music in Taft Auditorium on April 2. The Lhevinnes were unable to appear because of illness. The program included Mr. Luboshutz's transcription for piano of Mussorgsky's 'Coronation' scene from 'Boris Godunoff', a Mendelssohn Scherzo, Falla's 'Ritual Fire Dance', Bach's 'Now Comes the Gentiles' Saviour', and the Prokofieff ar-

range of some Schubert waltzes. The program was uniformly of a superior order, and the duetists won the approval of an appreciative audience for their superb ensemble work and for the precise manner in which every phase was pointed. V. A.

## BALTIMORE ATTENDS PREMIERE OF OPERA

### Civic Company Under Martenet Gives 'Melody in T' by Abram Moses

BALTIMORE, May 5.—The Baltimore Civic Opera Company, Eugene Martenet, director, again gave the premiere of an original opera score of local composition on May 3 when it presented the premiere of 'Melody in T', an opera in one act, libretto by Elmer Greensfelder and music by Abram Moses. The auditorium of the Maryland Theatre was crowded and a very large audience paid tribute to the composer and librettist and acknowledged the care given to the preparation of the new score by the cast and Mr. Martenet.

The opera is a satirical treatment of the vanities of a diva, made picturesque and vocally effective by Betty Hocker; a maid, coyly interpreted by Dorothy Maslin; a conductor, temperamentally played by Albert Wood, and a composer, given a fine characterization by Lester Englander. The droll situations and the smart lines of the libretto were given a smooth stage presentation, and the orchestra, under the composer's direction, gave a sparkling account of the score.

### Weede Sings in 'Pagliacci'

Robert Weede, Metropolitan Opera baritone, whose early musical training was gained in this city, was the guest in a performance of 'I Pagliacci'. His portrayal of Tonio was impressive. Local singers, Mary Lida Bowen, as Nedda, Elwood Gary, as Canio, carried conviction. The others participating, and the large chorus, reflected much credit upon the director, Eugene Martenet. The double-bill was repeated on May 3.

With 'Melody in T' the Baltimore Civic Opera Company added another to its list of new presentations, which have included 'The Willow Plate', by Franz Bornschein; Emanuel Wad's 'Swing Low', and Gustav Strube's 'The Captive'. F. F.

### Dramatized 'Elijah' Given in White Plains

WHITE PLAINS, N. Y., May 6.—What was reported to be the first dramatized version of Mendelssohn's oratorio 'Elijah' to be given in the East, was presented by the Choral Society of White Plains, conducted by Caroline Beeson Fry, on May 5 at the Battle Hill School. William Mercer sang the title role and others in the cast were Judson Trotter, John Kappes, Ronald Green, Wilfred Graham, Alice Ricaud, Edith White, Ethlyn Salter, Ottilie Curry, Dorothy Todd, Irene MacNair, Laura Bruce and George Kouri. A chorus of nine women, another supporting chorus of seventy voices and full orchestra assisted.

### Melton to Join St. Louis Opera

James Melton will join the St. Louis Municipal Opera Company this summer. He will make his first appearance in 'The Lost Waltz' during the week of June 19, and will appear with Muriel Dickson in 'The Bartered Bride' the week of July 24.

## DALLAS SYMPHONY CONCLUDES SEASON

### Singer Leads Music by Dvorak, Sibelius, Tchaikovsky and Grieg at Last Concert

DALLAS, May 5.—The sixth and last program of the Dallas Symphony for the current season was heard at Fair Park auditorium on April 16. The enthusiastic and efficient conductor led his forces in the Symphony No. 5, in E Minor, by Dvorak, 'Nutcracker' Suite, by Tchaikovsky, 'Valse Triste', by Sibelius, and 'Marche Slave', Op. 31, by Tchaikovsky.

In respect to Mrs. C. P. Adams, assistant treasurer, who recently passed away, the orchestra interpolated after the symphony, Grieg's 'The Last Spring'.

At the close an ovation was given the ensemble and conductor.

The symphony gave its fifth pair of concerts recently under Mr. Singer. Sidney Foster, pianist, was the soloist and gave a most excellent account of Liszt's Concerto No. 1, in E Flat.

With the exception of the Brahms Symphony No. 3 in F, the orchestra offered modern works, opening with the Overture 'Neues vom Tage', of Hindemith, which was given its first local performance. 'Midway Plaisance', a descriptive work by the American composer, Davis Saperton, given its first performance anywhere, was most enthusiastically received. Another first

performance in Dallas was 'Valse' by Francis Poulenc.

The last two programs of the Dallas Symphony, especially arranged for children, were heard by capacity audiences. MABEL CRANFILL

### Francescatti to Play with American Orchestras

Zino Francescatti, French violinist, who will make his debut in America next season with the New York Philharmonic-Symphony under John Barbirolli on Nov. 18, will also appear with the Chicago Symphony and the Cincinnati Symphony, and will make an extensive tour giving recitals in Nashville, Louisville, St. Louis, Akron, Cleveland and Lincoln, Neb.

### Felix Knight Inaugurates Radio Series

Felix Knight, concert and radio tenor, was to inaugurate a new summer series of radio concerts on May 9, over the Blue Network of the NBC, accompanied by the NBC Concert Orchestra conducted by Josef Henti. A program of operatic arias, orchestral works and spirituals will be presented each Tuesday from 7:30 to 8:00 p.m.

### Dorothy Bacon to Sing for Organizations

Dorothy Bacon, contralto, recently returned from a Southern trip where she gave several concerts. On May 8 she was to sing for the Medical Society of North Carolina, and on May 14 she will sing for the Virginia Bankers Association, and on May 25 for the New York State Bankers Association.

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## Obituary

### Alice Maynard Griggs

LONG BEACH, CAL., April 28.—Alice Maynard Griggs, music and art critic and formerly for many years local correspondent of *MUSICAL AMERICA*, died at her home here on April 9. She was eighty years old.



Alice Maynard Griggs

Mrs. Griggs was born on June 9, 1858, in Decorah, Ia., and had her first musical training at Dana's Musical Institute in Warren, O. Following her marriage to Walter W. Grigg, a well-known piano man, she lived in Chicago and later in Denver. Mr. Griggs died in 1922. While in the latter city, she won, in 1908, a prize offered by the Colorado Federation of Women's Club for a song, 'Open Your Window, My Darling'. She was also closely identified with the Woman's Press Club in Denver. In 1909, she went to Seattle, continuing her musical activities there and becoming president of the Musical Art Society. Although she had lived in Long Beach for a short time, about 1911, she made her home here permanently after 1920, taking an active part in the city's musical life. It was through her efforts that the first Music Week on the Pacific Coast was held here. She studied painting at the Art Institute in Chicago. She was a member of the Woman's Music Club, a charter member of the Musical Arts Club and the Long Beach Art Association.

At her request her ashes were placed under the roots of a tree which was dedicated to her by the Musical Arts Club.

### Mrs. Carl Stoeckel

NORFOLK, CONN., May 5.—Ellen Battell Stoeckel, widow of Carl Stoeckel, both of whom were prominent patrons of music and founders of the Norfolk Music Festival, died at her home here last night after a long illness. She was eighty-eight years old. Many years ago Mr. and Mrs. Stoeckel founded the Litchfield County Choral Union. The festivals were held on their estate in the Music Shed, a large auditorium seating an audience of 1,500, besides 500 performers. Mrs. Stoeckel was the daughter of Robbins Battell, one of the donors of the Battell Chapel at Yale as well as several foundations for music study. Her first husband, Frederick P. Terry, died shortly after their marriage, and in 1895 she married Mr. Stoeckel, whose father had been head of the Yale music department. Her husband died in 1925.

### Leandro Campanari

SAN FRANCISCO, April 23.—Leandro Campanari, violinist, conductor and teacher, died here today following an emergency operation. He was eighty-two years old. Born in Rovigo, Italy, on Oct. 20, 1857, he studied violin first in Padua under the patronage of his native town. After touring as a child prodigy at the age of twelve, he entered the Milan Conservatory, graduating in 1874. After touring in Europe he made a successful American debut as soloist with the newly organized Boston Symphony under Henschel in 1881. He settled in Boston and organized a string quartet, became choirmaster of the Jesuit church and head professor of violin at the New England Conservatory. From 1887 to 1890, he was in Europe. He returned to America in 1890 to head the violin and orchestra departments at the Cincinnati College of Music. From 1897 to 1905, he conducted the orchestral concerts at La Scala in Milan, and the following season conducted for a short time at the Manhattan Opera House in New York. When Fritz Scheel, conductor of the Philadelphia Orchestra, was taken ill in the mid-season of 1906-1907, Campanari substituted

for him and on Scheel's death completed the season as conductor. He settled here in 1907, teaching both violin and singing. He was a brother of Giuseppe Campanari, the noted baritone of the Metropolitan Opera, who died in 1927.

### Rosa Green Kessanly

LOUISVILLE, KY., April 25.—Rosa Green Kessanly, concert and oratorio contralto, who won great popularity in Europe during the 1890's, died here on April 3. She was born in Louisville in 1863, and after studying with local teachers, went to Lamperti in Milan and later to LaGrange in Paris. Her debut was made as soloist with the Colonne Orchestra about 1885, and shortly after, she was heard in a concert performance of 'Faust' in the Queen's Hall, London. She had many offers to appear in opera, including one to sing Sieglinde in Bayreuth, but owing to family opposition to the stage, she declined. She toured in concert companies with Adelina Patti and Albani, and sang in orchestral concerts under Sir Henry Wood, Sir Charles Hallé, Richter and Mottl. Her only American appearance was under Theodore Thomas at her farewell, in 1901. Her husband, Telemachus Kessanly, who was a member of the London publishing firm of Newnes, Ltd., died in 1912, and shortly after she returned to Louisville, where she made her home until her death.

### John J. Bishop

SPRINGFIELD, MASS., May 4.—John J. Bishop, conductor of Springfield's May Music Festivals for more than a quarter of a century, and conductor of Orpheus Club concerts for over forty years, died here on April 23, aged seventy-four. A native of Cornwall, England, he came at an early age with his family to Cheshire, Conn., and later lived for a time at New Britain, Conn., where he began the study of music. His first position was in Hartford, Conn. Successor to Horatio W. Parker as leader of the Orpheus Club, he had started rehearsals for its sixty-sixth annual concert. Until financial reverses caused the cessation of the May festivals in 1929, he had conducted annually from 1902. He had played at the World's Fairs, in St. Louis in 1904, and in San Francisco in 1914.

J. D. D.

### Russell K. Miller

PHILADELPHIA, May 4.—Russell K. Miller, organist and composer and for more than twenty years director of the Pennsylvania Institute for the Blind in Overbrook, died at his home here today. He was sixty-seven years old.

Born in Philadelphia, May 10, 1871, he attended Princeton University. He studied piano under Constantine von Sternberg here, going later to New York where he studied organ with Samuel P. Warren, composition with Bruno Oscar Klein, and piano with Xaver Scharwenka. He was organist in various prominent churches here, also in Temple Keneseth Israel. He gave recitals at the St. Louis and Buffalo Expositions. His compositions were mostly for organ, but he also wrote some songs and piano works.

### Ladislav Kun

Ladislav Kun, conductor and composer, who had been leader of the National State Symphony Orchestra of Budapest, died at his home in New York on May 2, in his sixty-sixth year. He was born in Sarkad, Hungary, and had taught in Budapest and conducted the orchestra at the Gayety and other theatres in the Hungarian capital. He came to America in 1921, and for a time conducted the orchestra of the Theatre Guild. More recently he acted as musical arranger for the Paramount-Publix Corporation.

### John James Moncrieff

WINNIPEG, April 25.—John James Moncrieff, founder and former conductor of the Winnipeg Oratorio Society, as well as a bass singer of ability, and editor of the *Winnipeg Tribune* for thirty years, died at his home here on April 11. He was seven-

## BROOKLYN CHORUSES END THEIR SEASONS

### Apollo Club and Morning Choral Appear—Aitken Heard with Chamber Orchestra

BROOKLYN, May 5.—The Apollo Club, conducted by Alfred Boyce, completed its sixty-first season at the Academy of Music on April 25, with Hilda Burke, soprano of the Metropolitan Opera, as assisting artist.

The program included Dudley Buck's 'Our Motto'; the 'Hymn to Apollo' from Gounod's 'Ulysse'; Mendelssohn's 'On Wings of Song'; Henschel's 'Morning Hymn'; Harvey Gaul's 'A Sonnet from the Portuguese'; Ernest Walker's 'Full Fathom Five'; Richard Genée's 'Italian Salad' (a parody of the stock Italian opera finale); G. Waring Stebbins's 'A Song of the Sea'; the Sodero-Enders transcription of 'Menagerie'; 'Sunset' by Buck-Harris; Randall Thompson's 'Tarantella'; and the Coronation Scene from 'Boris Godunoff'. Miss Burke sang Fleischmann's 'Frühlingsreigen'; Sadero's 'In Mezzo al Mar'; an aria from 'La Bohème'; Grieg's 'My Johann'; A. Walter Kramer's 'The Last Hour'; Woodman's 'Love's in My Heart'; and Rossini's 'La Danza'. Her accompanist was Howard Kubik. Theodore Schaefer, pianist, and Charles O. Banks, organist, accompanied the chorus.

The Morning Choral, of which Herbert Stavelly Sammond is conductor, gave its annual spring concert at the Academy of Music on April 18, with Gloria Perkins, violinist, as soloist. Ali Ronka, soprano, was the club's soloist and Ada Zeller the accompanist. The women singers were especially effective in Mozart's 'Alleluia'; Golds-

ty-three years old. It was largely through his efforts that the Minneapolis Symphony was brought to Winnipeg to give, in conjunction with the Oratorio Society, an annual spring festival of six concerts, for a period of sixteen years. A son, John Moncrieff, bass, was a member of Vladimir Rosing's American Opera Company, and a daughter, Mary Moncrieff has been the local correspondent of *MUSICAL AMERICA* for a number of years.

### Herman Finck

LONDON, April 30.—Herman Finck, composer of light music, and theatrical conductor, died at his home here on April 21, at the age of sixty-six. He had conducted for ten years at Drury Lane and been associated with the Palace Theatre as pianist, violinist and conductor for twenty-nine years. Works from his pen, such as 'In the Shadows' achieved a wide popularity.

E. L.

### Arthur Hudson Marks

Arthur Hudson Marks, president of the Aeolian-Skinner Organ Company, died suddenly while playing tennis at his home in Palm Beach, Fla., on May 1. He was sixty-five years old. Mr. Marks was also vice-president of the Goodrich Rubber Company, having held that office since 1917. He served as Lieutenant Commander in the Naval Reserve during the World War. Mr. Marks is survived by his third wife and by a son, Robert, of his first marriage.

### William Warren Shaw

William Warren Shaw, former operatic tenor, and more recently a teacher of singing in Philadelphia and New York, died in hospital on April 30. He was in his seventy-third year. Born in Mattoon, Ill., in 1867, he attended the University of Ver-

worthy's 'How I Do Love Thee'; Harriet Ware's 'Stars'; and Bach's 'With Heavy Fetters' and 'Sin Had Bound Me'. Miss Perkins played the first movement of the Tchaikovsky Concerto and works by Kreisler, Scott and Szymanowski, with Max Walmer at the piano.

La Meri gave a dance recital at the Academy on April 22. The color of her costumes and the versatility of her movement were fascinating in dances of India, Japan, Java, Ceylon, Spain, New Zealand, Hawaii, Mexico and the Philippines.

FELIX DEYO

## New York Concerts

(Continued from page 49)

Bach. Solos by Beatrice Merlau, clarinet; Hilda Barnett, violin; Ruth Freeman, flute, and Lois Wann, oboe.

BERNARD GABRIEL, pianist. Recital entitled 'The Pictorial in Music', Sherman Square Studios, April 27, evening. Program in four parts, 'Musical Portraits'; 'Weather Conditions'; 'Seascape and Landscape'; and 'The Animal Kingdom'.

GIOVANNI NISITA, tenor. ANN DOLPHY, pianist. Barbizon-Plaza, April 20, evening. Arias from 'Carmen' and 'La Gioconda' and songs in Italian and English. Piano works by Schumann, Chopin, Debussy and Paderewski.

DORIS SKIPP, soprano. CARL MATHES, pianist. Milford Snell, accompanist. Under auspices of National Bureau for Blind Artists, Inc. Arias from 'La Traviata' and 'Le Coq d'Or' and songs in Italian, German and English. Piano works by Bach, Beethoven and Schumann.

DAVID RUBIN, pianist. Carnegie Chamber Music Hall, April 30, afternoon. Beethoven's Sonata, Op. 27, No. 2; Schumann's 'Papillons'; a group of Chopin works and pieces by Scarlatti, Bach, Debussy and others.

ORCHESTRETTA CLASSIQUE, Frédéric Petrides, conductor. Carnegie Chamber Music Hall, May 1, evening. Beethoven Symphony No. 1. Works by Rosetti, Barber, Prokofiev, Schubert, Creston and works by Ropartz and Paganini-Ippolito.

### Walter L. Oesterreicher

SAN FRANCISCO, April 20.—Walter L. Oesterreicher, for twenty-eight years a member of the flute section of the San Francisco Symphony, died here on April 8, in his sixty-third year. He was born in Vienna and came to this country as a boy. For several years he played in Sousa's Band and later toured as obbligatist with Luisa Tetrazzini. In 1911, he joined the newly organized symphony and played in its first concert. In 1918, he became personnel manager of the organization, holding the post until his death.

### Domenico Brescia

OAKLAND, CAL., April 30.—Dr. Domenico Brescia, composer and teacher at Mills College since 1925, died here recently. He was born near Trieste in 1866, and educated at the University of Bologna and later taught at the Royal Academies of Bologna and Florence. He came to America by way of Ecuador, Chile, Peru and Colombia where he had recorded much native music.

### Mrs. C. P. Adams

DALLAS, TEX., April 20.—Mrs. C. P. Adams, for many years treasurer, and since its re-organization, assistant treasurer, of the Dallas Symphony Society, died on April 14, in a local hospital. Mrs. Adams was also a member of the board of directors of the Symphony Society.

M. C.





Belle Julie Soudant and Her Pupil Dorothy Westra at Santa Margherita, Italy, Where Miss Westra Studied Operatic Roles Last Summer

Pupils of Belle Julie Soudant who are active in church positions include Dorothy Westra, soprano soloist at Temple Emanuel in New York; Jane Falconer, soprano soloist at the Ninth Presbyterian Church in Philadelphia; Dorothy Moore, soprano soloist at the First Presbyterian Church in Germantown; Marion Bradley, contralto soloist at Temple Emanuel in New York; and at the Clinton Avenue Community Church in Brooklyn; Nathaniel Dickerson, tenor soloist at St. Luke's Episcopal Church in New York. Nathan Metzger, baritone, has broadcast weekly from St. Louis and has made several appearances on Station WINS.

#### Harold and Marion Berkley to Teach in Harrison

Harold and Marion Berkley, sonata recitalists, will hold their usual summer school at Harrison, Me., from June 26 to Aug. 7. Mr. Berkley, a faculty member of the Institute of Musical Art of the Juilliard School, head of the violin department at the Hartford School of Music, conductor of the Hartford Oratorio Society and the Westchester Chamber Music Society, will offer his customary six weeks' course in advanced violin study and classes in string and piano chamber music. Marion Kahn Berkley, teacher of accompanying at the Institute of the Juilliard School, will hold classes for accompanists, continue her work as coach in vocal repertoire, and individual piano study.

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### MILLS COLLEGE PLANS ITS SUMMER SESSION

#### Faculty Members Will Give Concerts Besides Teaching—Bennington Dance School to Visit

OAKLAND, May 5.—The fourteenth annual Mills College summer session will open this year on June 25 and continue until Aug. 5. The faculty will include the Budapest String Quartet; Marcel Maas, pianist; Marcel Grandjany, harpist; and Nikolai Malko, conductor. The Budapest Quartet will give a series of twelve concerts at some of which Messrs. Maas and Grandjany will be soloists. Mr. Maas will offer six recitals and Mr. Grandjany will give a recital on July 28.

Mr. Malko will give a course in conducting limited to fifteen students with a knowledge of piano, orchestral instruments and musical theory. Other faculty members will include David D. Boyden, Domenico Brescia, Albert Elkus, Sylvia Garrison, Alma Schmidt Kennedy and the dean, Luther B. Marchant. The Bennington School of the Dance will move its 1939 session to the Mills campus from July 1 to Aug. 11. Rosalind Cassidy is director of the summer session.

#### Helena Morsztyn to Hold Minneapolis Master Class

MINNEAPOLIS, May 5.—Helena Morsztyn, Polish pianist, will conduct a master class in Minneapolis from June 19 to Aug. 1. The summer classes will include coaching and playing of the Chopin Ballades and Impromptus, and two special classes devoted to all the Chopin Etudes. Former pupils of Mme. Morsztyn include Anne Mundy and Kathryn Overstreet. Free scholarships will be offered this year to two groups: pianists sixteen years old or under, and those over sixteen. The contest will be held in Minneapolis on June 19.

#### Stillings to Inaugurate Master Classes in Buenos Aires

Kemp Stillings, American violinist and teacher, will leave New York on June 3 for Buenos Aires to conduct a ten-weeks' master class under the direction of Carlos Lattermoser. Miss Stillings was the first American to be admitted to the St. Petersburg Conservatory of Music, and also studied with Joachim and Auer. She will introduce her form of teaching to South America in these classes.

#### Charles Hayden Scholarships Offered Again

Boston, May 5.—Through the Charles Hayden Foundation the New England Conservatory of Music again offers scholarship aid for 1939-'40 to a limited number of talented young men of Greater Boston. These scholarships are available to students pursuing one or more subjects. A few scholarships in larger amounts may be granted to students of unusual ability desiring to enter a full graduating course.

#### University of Chicago Outlines Its Summer Quarter Course in Music

CHICAGO, May 5.—Emphasizing historical and theoretical understanding of music, a summer quarter course was outlined recently by the department of music of the University of Chicago, for teachers of music and allied subjects. Courses to be presented by Scott Goldthwaite and Howard Talley include 'Keyboard Harmony' and 'Survey of Orchestral Literature', analyzing history, aesthetics and musicianship. The 'Keyboard Harmony' course will include presentation of technical principles of counterpoint and harmony. Advanced students will find available courses in the 'Evolution of the Sonata Form' and

'Analytical Survey of Music Since 1875'. The course, as outlined, represents a marked expansion over previous summer quarters. Mr. Goldthwaite's course on 'Introduction to Music' is designed for general students as well as specialists in the music field. The first term of the summer quarter opens on June 21, the second term on July 24.

#### Tuthill School to Give New York Premiere of Hadley Oratorio

The first New York performance of Henry Hadley's oratorio, 'Belshazzar', will be given by the Tuthill School for Oratorio in Carnegie Chamber Music Hall on May 25, directed by James A. Brown Tuthill. 'The Deluge' by Saint-Saëns will also be given on the program.

#### Thomas Waring Gives Studio Recital of Original Songs

Thomas Waring, baritone-composer and artist-pupil of Harry Jompulsky, gave a recital of his own works at Mr. Jompulsky's studio on April 30. Among the songs which Mr. Waring sang were 'Susan Simpson', 'Ol' Ducky', 'Ol' Mule', 'Anyone Will Do' and 'Jonah', all of which are soon to be published; also 'Countin' My

Blessings', which is already in print. Mildred Browne was the accompanist.

#### Krenek Assumes Post at Vassar College

Ernst Krenek, Viennese composer, now a resident of this country, has been appointed professor of music on the faculty of Vassar College, where he will assume his duties in the autumn. Mr. Krenek is well known as the composer of the opera 'Jonny Spielt Auf' produced at the Metropolitan Opera House in 1929.

#### Joseph Adler Pupils Give Recital

Pupils from the piano classes of Joseph Adler gave a joint recital in Carnegie Chamber Music Hall on May 7. Dick Chodosh, Janet Rutstein, Patricia Bliss, Gloria Ulert, Marcia Branower, R. J. Austin, Richard Gianoni, Marjorie Mayer, Emanuel Levinson and Mimi Wikawa participated.

#### Elzon to Teach at Middlebury School

Mischa Elzon, violinist, recently returned from an extended tour with the Barrère-Britt Concertino. This summer he will teach at the Middlebury Vermont School of Music, where he will also be heard in a series of six chamber music recitals.

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# FEDERATION PRESIDENT SURVEYS THE BIENNIAL

(Continued from page 3)

this country from other shores, many of them unhappy victims of the spirit of intolerance which is spreading with alarming rapidity abroad. Uniformly they have said the same thing: that they are amazed at the depth and richness of American musical life; at the musical consciousness of the people as a whole and their very sincere appreciation of the worthwhile in musical composition. Nowhere else in the world, they say, are there large audiences who will spend so generously to hear fine music, or who greet it with such enthusiasm when it is heard. In no other country in the world would the response be so instantaneous to the great musical offerings on the air—and they point out that the radio is carrying the very best of musical literature into the smallest towns and hamlets in the United States, so that the average man and woman of tomorrow will be as familiar with the names of Wagner, Tchaikovsky, Beethoven and Liszt as they are today with those of Irving Berlin, Cole Porter and others who make the tunes to which America dances.

My own travels in the last two years—and I have covered many thousands of miles in the interests of the Federation since I was elected its National President—have borne in upon me the same truth. I sincerely believe that America is a musical nation. One of my most earnest desires is to make it a singing nation, as well. And there is a distinct difference. A man or woman is musical who is steeped in the appreciation of fine musical literature; who loves and values the works of the great masters and interprets them in their relationship to the life of their times. But he may be all this, and still be musically inarticulate.

I am convinced that the great masses of our population do not realize how important it is for all of us to participate in music-making, as well as to enjoy music made by other people. I do not think America is as yet a singing nation. And I am sure there would be a great recrudescence of gaiety and confidence if all of us would learn to sing. There is in singing the same spontaneous impulse towards good humor which results from the simple practice of turning one's mouth up instead of down at the corners.

And because I want this to be a joyous America, I have consistently emphasized—and all the leaders of the Federation with me—the importance of community singing, urging that our clubs give this an increasing prominence in their program.

**S**INCE THE RESPONSIBILITY for pace-setting naturally belongs with the parent organization, the National Federation is encouraging mass singing in every possible way at the coming Biennial. There will be "lobby sings" at the close of some of our meetings which will help us to get the cricks out of our backs and the quirks out of our mentalities; will bring us back from sojourning with the great musicians of another day into the vital life stream of vivid, present-day America. There will be choruses brought from all part of the country, many of which have by Herculean efforts raised thousands of dollars to enable their membership to take part in the Biennial. And there will be a National Chorus of approximately 1,000 members, recruited from many States, which has been rehearsing in these diversified areas throughout the winter the selections which are to be presented at Baltimore, and so achieving, we believe, a new unity of musical interest.

We shall attempt the same experiment with the younger generation in a massed chorus of several hundred juniors, which will appear on Junior Day, also in a repertoire persistently practiced throughout the winter. Indeed we shall go further with the Juniors since we are featuring also a massed Junior Orchestra of 140 young players, who have rehearsed in their various communities and will come together for the first time at Baltimore. Some indication of the versatility of these boys and girls may be gathered from the repertoire chosen for the concert, which will appropriately open with John Philip Sousa's stirring "Semper Fidelis" March, and will include Gluck's "Petite Suite de Ballet", the Andante from Symphony No. 1 of Beethoven as arranged by Otto Langey, and the "Cornelius" March of Mendelssohn.

Because I have so persistently stressed American music, do not think I am unappreciative of the musical wealth that other countries have to offer, or of the

great musical lore of the past. An element in the development of a spirit of true Americanism, I believe, is to foster and encourage appreciation of the cultural riches of those other lands from which our own great, free people have sprung; to breed discernment and appreciation of great art, whatever its source; and to spread that spirit of tolerance and understanding which can be fostered through no more effective medium than that most gracious of the arts, the art of music.

**G**LANCE AT OUR BIENNIAL PROGRAM and you will find on it many hallowed names, representative of the culture of many nations. Meyerbeer is there, and Mozart; Bach and Handel and Haydn; Wagner and Schubert and Schumann and Liszt. So, too are Respighi and Vitali and Scarlatti; Rachmaninoff and Borodin and Ravel; Percy Grainger, Falla, Saint-Saëns and Debussy; Wieniawski and Chopin. Hardly a nation which has produced a great musician is neglected. Side by side with the names of these distinguished modern European composers and the great composers of an earlier day, are such names as Sidney Homer, Charles T. Griffes, Deems Taylor, Abram Chasins and others who have done and are doing much to produce a distinctive American music today.

The Federation's program has always been a reciprocal program. When the report of our Chairman of Music in International Relations is given in Baltimore, it will be shown that through the energetic efforts of this department men and women of other countries have become widely acquainted with the best in American musical literature through concerts and broadcasts arranged with the assistance of Americans living abroad, or organizations promoting cultural relations with America. But it will also be discovered that a large percentage of our local clubs and State federations, while loyally supporting American composers, have endeavored to broaden the cultural standards of their communities by presenting and interpreting the works of contemporary and classic composers of other lands.

This is done because we sincerely believe that music is more truly a universal language than Esperanto, or any artificially created tongue, and that the nations of the Earth could not long be at variance if they utilized it intelligently as an interpretative medium.

**W**E DO NOT WISH to seem either grandiloquent or far-fetched in our idealism. Accomplishments of real worth usually come about

only through simple and practical methods. But we cling to the conviction that music might be a great instrumentality for the furtherance of world peace, and in the great religious pageant with which our Biennial will come to a climax we are attempting to dramatize that conviction.

Certainly one of the foremost factors in the promotion of peace should be a spirit of religious tolerance, and so we are gathering Protestant, Catholic and Jewish Choirs together for this impressive religious ceremonial which will be held on Sunday evening, May 21, at the Lyric Theatre, with Dr. H. Augustine Smith, head of the Department of Church Music at Boston University and our own Chairman of Music in Religious Education, in charge. We feel fortunate indeed that we can turn the direction of this event over to a man who has covered more than half a million miles in the last twenty years, presenting similar dramatic spectacles with religious import in North and South America, Europe and the Orient.

He himself would agree with me, I think, that our pageant with its cast of 750 will be one of the most impressive he has presented.

It will be given in four episodes, the first dealing with the Fatherhood of God, the second and third with the Brotherhood of Man, while the fourth will be a Peace spectacle illustrating the glory of the Light of Truth, Freedom and Holiness.

Approximately Mt. Sinai's Revelation will be the background for the first episode and the United Synagogue Choirs of Baltimore will present traditional Hebrew music. With a luminous window as a background, the second episode will feature the Seminars of Baltimore in Gregorian Chants and settings from the Solemn High Mass, followed by the singing of Palestrina's "Angelicus" and Beethoven's "Hallelujah Chorus" by United Roman Catholic Choirs. The third scene will bring Protestant Choirs to the fore, with Da Vinci's "Last Supper" as the setting, and the religious selections from Bach, Mozart, and the others will be presented.

In the finale the united choruses and a cast of several hundred will unite to build a "Shining Light" for all nations. To the music of Cesar Franck's setting of the 150th Psalm, delegations representing the people of all countries will unite in an impressive procession, waving the Palms of Victory, after which fifty light-bearers will enter, followed by young men in vestments. In the concluding incident ten ambassadors of peace will draw together with a golden cord the people of all nations.

This is, of course, only a fragmentary description, which can but faultily suggest the symbolism we want to express. But underlying the presentation of the pageant is our earnest desire through music, that gentlest, kindest and at the same time more dignified of the arts, to preach a gospel of understanding not only to our own membership, and to the people of the United States as a whole, but also through the representatives of many nations who are today our citizens, a message of friendliness to countries throughout the world who are living in such troublous times and under such disastrous conditions.

## WHAT! NO TRYLON! NO PERISPHERE!

Here, Olin Downes, Director of Music of the New York World's Fair, is Seen Expressing Chagrin with a Smile, as He Considers How San Francisco Has Courted and Perhaps Won the Favor of Mrs. Ober, the Lady from Virginia. The Oranges, Needless to Say, Are from California

